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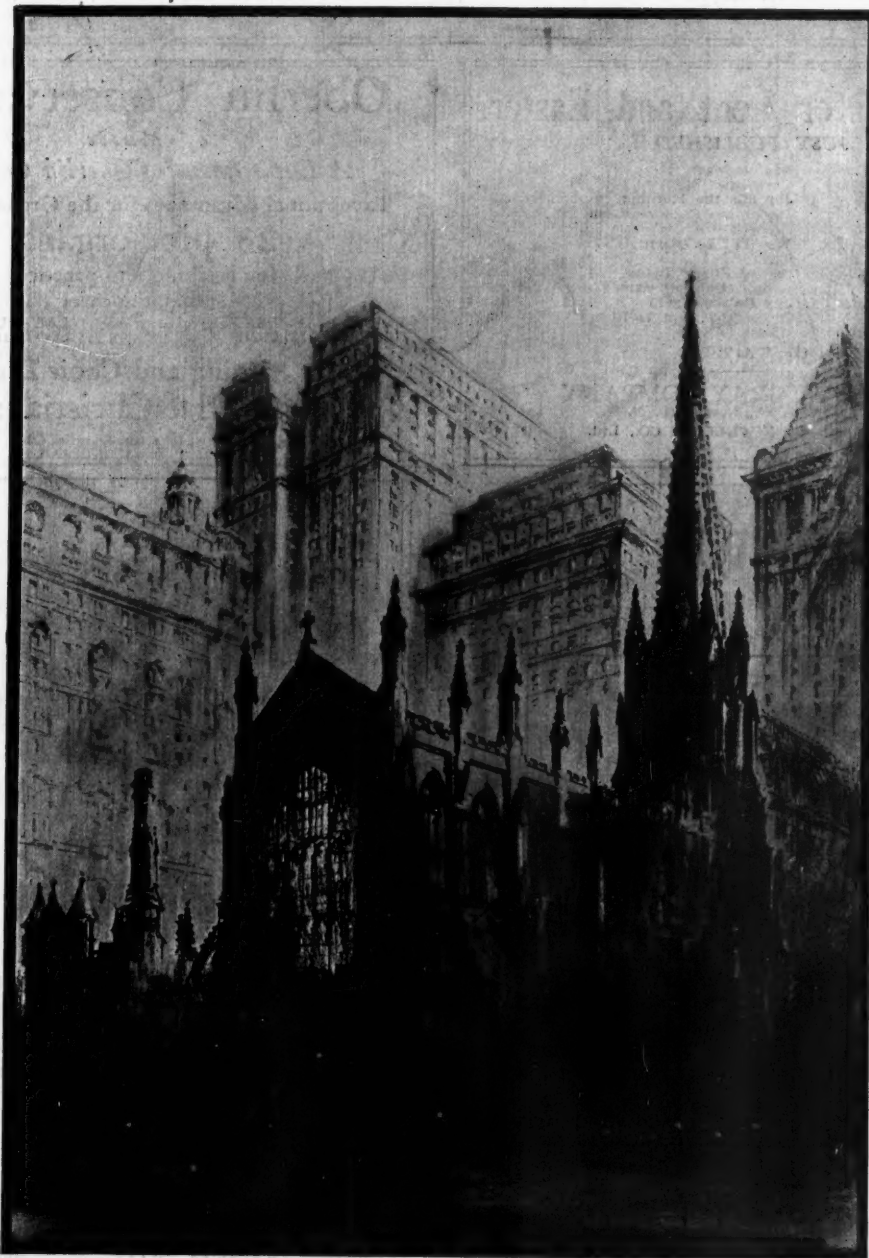
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The AMERICAN ORGANIST

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FEBRUARY 1934

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Anthems for Lent and Easter

JUST PUBLISHED

BROUGHTON, R.	Easter Paean	.15
DICKINSON, C.	Christians Rejoice	.15
	Joy fills the Morning	.15
GALE, C. R.	Christ the Lord is Risen	.15
MACMICHAEL, M.	O Blessed Lord	.15
MARRYOTT, R. E.	We Will Be Merry	.15
SPIER, H. E.	Easter	.15
THOMPSON, V. D.	Spring Bursts Today	.15
VORIS, W. R.	Jesus, all other names	.12
	Joy Dawns Again	.15
WEBBE, W. Y.	Christ the Lord is Risen	.12
WILLIAMS, D. McK.	Christ is Risen	.15

(For S. A. T. B.)

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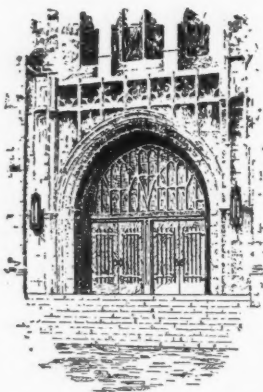
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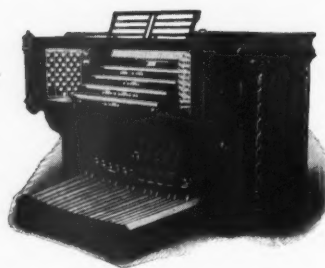


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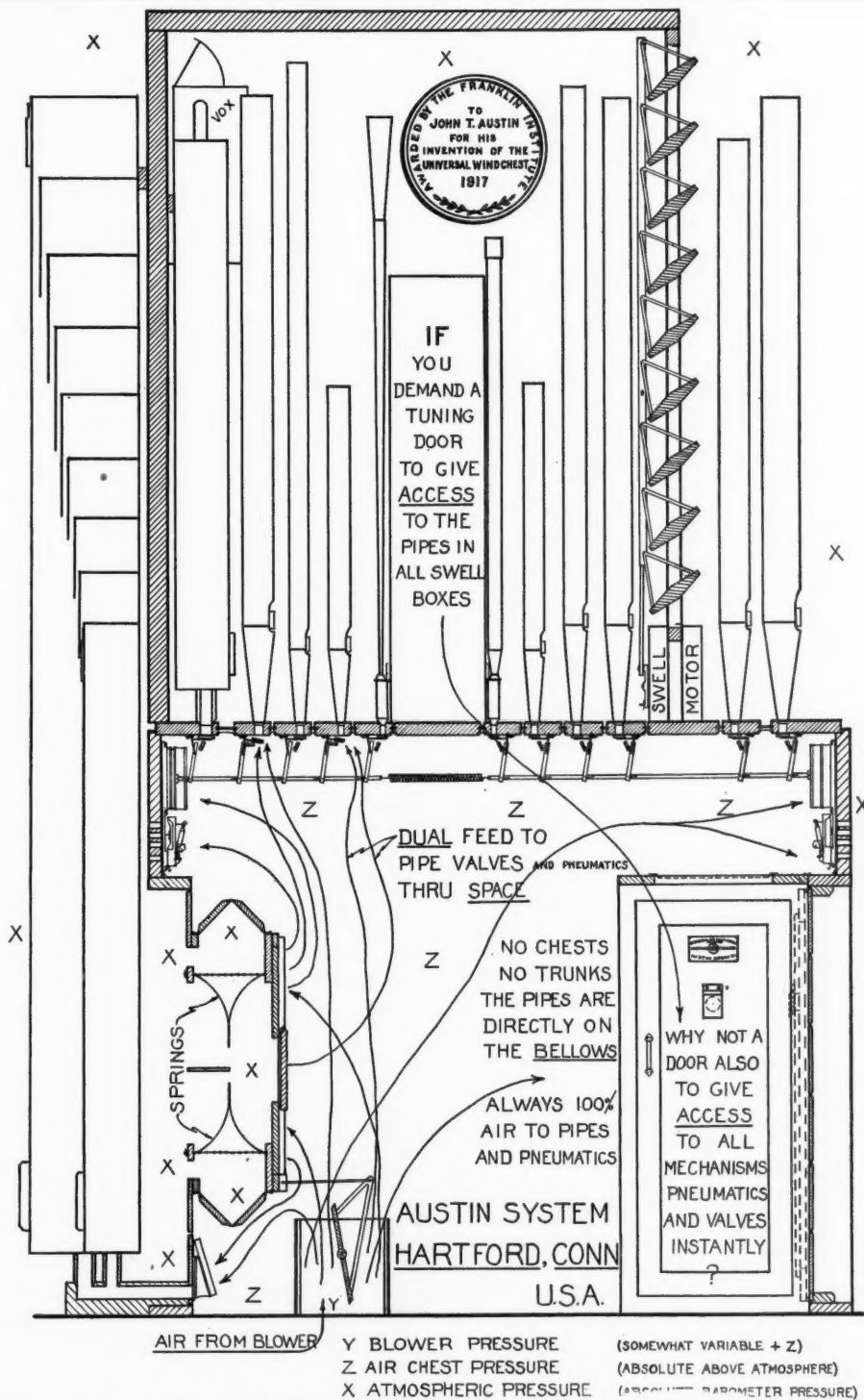
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A U S T I N



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AUSTIN ORGAN CO. Hartford, Conn.

Current Publications List

ORGAN: Frank Stewart Adams: *Fantasia*, 15p. d. Gray, \$1.50. This is the work Mr. Dupre introduced; it is published in two parts.

Anna Carbone: *Prelude Bf*, 7p. md. Gray, 75c.

Corelli, ar. Fernando Germani: *Pastorale*, from 8th Concerto, 4p. me. Gray, 75c.

Andre Illiaskenko: *Prelude and Fugue Am*, 10p. md. Gray, 75c.

Rheinberger: *Sonata No. 7*, 23p. d. Novello, price not named. This is another of the fine Harvey Grace editions of the Rheinberger Sonatas that were so deservedly popular some decades ago. All critics seem to agree that these modern editions are of more than superior quality for any who contemplate Rheinberger additions to the repertoire.

Gordon Balch Nevin: *Autumn Memories*, 4p. e. Summy, 50c.

ORGAN-PIANO: Marcel Dupre: *Ballade*, 47p. d. Gray, \$2.50, two copies necessary. This work is more than worth buying without waiting to see what a reviewer thinks or what some other organist is going to do about it; so if you can use organ-piano things get this one.

ANTHEMS: Aichinger, ar. Walter Williams: "Pange lingua," 4p. cu. 5-p. me. (e., 16c).

Bach, ed. Clough-Leigher: "Up my heart with gladness," 4p. cqu. me. (e., 16c). Fine for any choir, especially for those that are trying to get somewhere.

H. Leroy Baumgartner: "O God Who set the seers aflame," 8p. c. o. me. Gray, 15c. Here at last is a composer who realizes that the first essential is a good theme. All the workmanship in the world is as trivial as a variation if the theme is manufactured. This theme is all right, and the Composer did not make that other common blunder of working it to death; he was not too lazy to supply a real organ accompaniment. Perhaps the reader may suspect that we like this anthem. We do.

Bortnainsky, ed. W. W.: "O taste and see," 2p. cu. e. (e., 16c). Beginners in the Russian school of church music should try this as a starter.

W. R. Bourke, ar. John Holler: "Blessed are the pure in heart," 5p. cu. e. Gray, 15c. After seven 'blesseds' we start to sing the words, and get a churchly meditative anthem reflecting creditable workmanship and enough musicalness to get by. Now that we've overcome the folly of building a twenty-minute anthem on five words, there is no particular harm in repetition whenever and wherever it is something other than a matter of simple laziness; it's all right here. A good anthem.

Frank Scherer: "Benedictus es Domine," 10p. c. md. Gray, 15c.

Leo Sowerby: "Benedictus es Domine Dm," 12p. c. o. d. Gray, 15c.

Tcherepnin, with H. C. L. and W. W.: "It is meet and right in truth," 6p. cu. md. (e., 18c). With three musicians working on it it ought to be good and is.

ANTHEMS: 3-PART: Gluck, ar. Mark Andrews: "Gracious Savior," 6p. s-a-b. e. Gray, 15c. Anyone who read Brand Whitlock's two-volume book, *Belgium*, will never forget this theme, nor think of anything but that book when hearing it. The music is tuneful and pretty, but we can hardly in these advanced days accept those simple qualifications as sufficient warrant for using a work in church. Have we not progressed beyond that in America? This is intended for junior choirs. It's also available in 2-part version.

SONGS: CHURCH: Robin Milford: "Laus Deo," high voice, Novello. Here's a nice, snappy, peppy song for the Gospel-hymn type of church service, though the music is a bit above that; it's a sterling theme, a really big melody. So if you have a congregation that must be pepped-up, get this one.

Healy Willan: "O Perfect Love," h. o. md. Range E-Fs. Gray, 50c. Here's a splendid church song for the churches that take their services seriously and ask the music to keep out of the entertainment field. It has a lot more religion in it than most churches have, however. A real organ accompaniment too.

CHORUSES: Brahms, ed. Albert Stoessel: "Song of the Fates," 23p. c. d. Birchard, 30c. This number illustrates well the thing that many tired professionals refuse to admit, namely that there is such a thing as inspiration in art, without which we have cleverness and technic but not music. If Brahms had not written this we highbrows (of which the world is already too full) would turn up our noses; but since Brahms wrote it we dare not turn the noses up, for that is not the thing to do. This makes a fine concert number and the chorus will be delighted to work on it.

Elinor Remick Warren: "O Hand Unseen," 9p. cu. d. Gray, 15c. The kind of music that any competent technician can write without difficulty, and no choir sing correctly excepting at rehearsal. But it does make splendid rehearsal material and every chorus ought to use such things as its daily exercise. The musical ideas aimed at are, of course, sometimes quite beautiful; the only difficulty is that not one chorus in twenty thousand can sing such things unaccompanied and not torture the ears of disinterested critical musicians. They are fine things to work on just the same.

CHORUSES: MEN'S VOICES: Ar. Elmer Tidmarsh: "Home on the Range," 6p. cu. e. Birchard, 15c. Melody in the first bass. This lovely old tune has here a fine setting; top tenors will not annoy anyone; it's a splendid arrangement.

Ar. Charles Wood: "I've a Secret to Tell Thee," 7p. cqu. me. (dd., 15c) Allegretto scherzando, on an Irish folksong, and worth noticing. Another publication the publishers didn't bother with till just now, so we include mention of it here because it merits it.

Ar. Thomas Moore: "Oh Breathe not His Name," 4p. cu. me. (dd., 12c) Another old one, but still good; of the harmonic type, giving beauty by its 'rich' harmonies.

Jacques Pillois, ar. A. T. Davison: "Flowering Orchards," 20p. d. cu. Birchard, 30c. Too bad that music as sprightly as this asks the top tenors to stay on top G's so much of the time, for the only thing they can do there is either to sing falsetto, which is miserable, or strain, which also is miserable. If anybody likes to hear top tenors do that, and at the same time sing about flowering orchards, let him go to it. The number is so arranged that it cannot be transposed.

CHORUSES: WOMEN'S VOICES: Henry Hadley: "Autumn Song," 6p. c. me. Carl Fischer, 15c. A sprightly, attractive, tuneful number that ought to please everybody; it has real music in it.

Do.: "Orchards," 3p. c. 3-part. Carl Fischer, 12c. Allegretto grazioso; "My Grandmama likes orchards and I like orchards too." Short and sweet and rather attractive.

Do.: "What the Winds Bring," 6p. cq. me. Carl Fischer, 15c. In F-minor, contrasting with the other two.

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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

... EASTER MUSIC ...

Russel BROUGHTON: "*Easter Paean*," 9p. c. me. Gray, 15c. Written on an old tune; parts available for brass and drums. There is a good flavor to the music, and the materials are well handled: the old-style composer had to hang on like grim death once he started; this anthem is not like that, the Composer is trying to say something and is not afraid to let go of the lion's tail. We believe most of our readers will find it interesting and enjoyable—we hope only a few of them have reached the saturation point where they no longer expect music to be enjoyable.

MAKAROV, ar. Walter Williams: "*An angel said to Mary*," 5p. cu. me. (e., 16c). A simple, melodious, appealing little number, with good contrast in the middle section, the sort of music we all like better when some one in some far-off country or in the long-dead age has written it; we're opposed to a simple little melody written by our still-alive friends (who happened to think of it before we did). Dr. Davison will say that 3-4 rhythm is a waltz, not a church piece, and he's probably right about it; but that won't prevent our putting these waltzes into our Sunday programs when he is not looking. In fact we need them, will need them for many decades yet; the church cannot be made sincere overnight just by wanting. Your congregation and your choir will like this, and in fact it's good music.

MOZART, ed. David McK. Williams: "*Christ is Risen*," 12p. c. s. me. Gray, 15c. And speaking of what Dr. Davison will say, we had better hide this when he comes around. Mozart and his tinkle-tinkle age did not know what profundity was, though they kidded themselves famously. Mozart is happiness, simplicity, directness. They've not lost their virtue, not even for a dignified church organist. Anyway if we want to take the Easter idea for what the ministers say about it, it's the one festival in the year when this sort of music ought to be used. No one can seriously question that Mozart was merely writing pretty music, and his text—well, it did bother him a little now and then, but the music was pretty music. And ultimately all mankind has on such diet learned to like music, and churches employ musicians, and we all make a living, and it's grand. And so this anthem is a grand Easter paean.

W. R. VORIS: "*Joy dawns again on Easter day*," 8p. c. e. Gray, 15c. On a familiar old melody, which Mr. Voris drags out of its 301-year-old grave, modernizes purely through accompaniment and voice treatment but not at all (heaven be praised) in tampering with the tune itself. And the result is a splendid Easter anthem which we not only endorse without hesitation to every choir, but also to every composer who tries to write anthems. Take a look at the unisons, and the occasional unaccompanied measures, and then go and do likewise. Any congregation that has its Easter morning service opened with this anthem will know it's Easter, sure enough. Get it.

Alfred WHITEHEAD: "*Alleluia sing to Jesus*," 6p. co. e. Schmidt, 12c. Based on an old German chorale, with the organ part treated somewhat after the manner of Bach and the choir singing a simple harmonized version of the chorale. Antiphonal in style between organ and voices, it should make a splendid Easter number; even a modest choir can do it well.

... EASTER CANTATAS ...

A MONESTEL: "*Resurrection and Ascension*," 48p. me. Carl Fischer, 75c. Here is a splendid work for the average chorus. It is melodious, rhythmic, interesting; the piano accompaniment adds sparkle; there is variety of materials, solo work, etc. The Composer has no illusion about threatening the reputation of Bach; he's interested only in making a worthy Easter cantata for the great mass of competent volunteer choruses that need just such works, not only for themselves but for their congregations. Singers and congregation alike will find it musical and interesting throughout, and it's not too difficult to undertake even at this late date. In years gone by it was sufficient if composers and publishers had their new works out a month or two in advance, but our best workers today are setting a more strenuous pace and by the time these lines are in print their Easter programs will have been fully determined and already in rehearsal. It's a big step in the right direction. Nothing quite so foolish and fatal as rush-work.

R. S. STOUGHTON: "*Resurrection Light*," 30p. c. e. Schmidt, 75c. Here is a very melodious cantata written for the average chorus, with solos for all voices, and so much melody everywhere that the congregation is sure to like it. All parts are simple and easy to sing, and in fact its melodiousness invites a hearty singing so that even the average chorus need not hesitate to undertake its preparation in the two months still remaining before Easter. The melodious interest is maintained throughout, for which both choir and congregation will be thankful.

What the Profession Thinks

A Few Selected Program-Notes

GARTH EDMUNDSON: *Impressions Gothiques*

From the press of J. Fischer & Bro. comes his latest important work for organ, and for want of a better title he calls it *Impressions Gothiques*, the same being a triptych in three impressive scenes, the first, *Passacaglia* (In Aeternum), the second, *Silence Mystique* (Introspection), and the last, *Gargoyles* (Toccata Grotesque). . . . it is eminently recitalistic, fun for the player and fun for the hearer, and the whole builds and builds.

Edmundson stems, perhaps, from Vierne and Dupre, but he has individual gifts, melodic impulses, and a strong feeling for architectonics, so he conceives some grand effects, as witness his *In Aeternum*, a basso ostinato along grinding, gargantuan lines. Furthermore, he has a marked flair for the variation thing, a quality which enables him to take a theme and embroider it 'steen splendid ways, a trick he is always doing.

His opening movement rises via chromatics, to a throbbing climax, then comes his muted *Silence Mystique*, a mood of real introspection, and this is an exquisite morceaux constructed on altered chords.

Gargoyles is an exciting journey among triplets, with a brilliant figure rising and falling, sometimes with pedal, sometimes avoiding pedal and the whole rising to a swift, dramatic end. This last takes a virtuoso performer, but it repays study. In this movement as in the first Edmundson carves gripping chordal effects.

Garth Edmundson, New Castle man, and so far the only composer to turn out a '33 first-class work. He should be featured by every Pennsylvania player.—HARVEY GAUL, in the Pittsburgh Post-Gazette.

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DE MEYER: MARCHE MAROCAINE

The name of the composer of this piano piece would probably be lost to posterity had it not been for Berlioz who saw a certain rhythmic vitality and exotic charm in the march and arranged it for orchestra. The arrangement is notable for the introduction of an instrument called Pavilion Chinois. This is, as its name implies, a Chinese pavilion effect, plentifully festooned with small bells. When the contraption is shaken it contributes the sparkle of tingling bells most charmingly.—WILLIAM E. ZEUCH.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

Palm Sunday: List No. 1

Alphonse MAILLY: *Three Organ Pieces*, (Augener). Changing the order in which published and used as prelude, offertory and postlude, the writer has played these pieces many times with great success on the morning of Palm Sunday. If one gives a preludial recital the pieces should be played in the order of publication. *Paques Fleuries*, 6p. 5 min. me. In this piece, illustrative of the entry of our Lord into Jerusalem, one does not hear the loudly ringing Hosannahs, but in imagination views the moving throng and the waving palms as from a distance. Requires little preparation. *Meditation*, 5p. 4 min. e. Of melodic and harmonic interest, in the same quiet mood as *Paques Fleuries*, and being very easy to prepare, saves the organist's time for something more elaborate at Easter. *Toccata*, 8p. 3 min. md. This number seems to overflow with tumultuous joy like that which must have seized those who took part in the events of that first Palm Sunday. A swinging melody for the left hand against a constantly reiterated, rapidly undulating figure for the right, with a minimum of pedal notes, briefly summarizes for the most part the technical elements involved. Works up easily, aside from one or two little "knots," and always useful as postlude.

Palm Sunday: List No. 2

Gottfried H. FEDERLEIN: *Legend*, 5p. 5 min. me. (J. Fischer & Bro., 60c). Somewhat similar in style to Cesar Franck's *Andantino*, the first and third sections being in G-minor, and the middle section in the tonic major, this number makes a suitable prelude for Palm Sunday. It has an element of majestic movement, and in the middle part contrasting manual passages, the number being of the rather quiet type.

Gordon Balch NEVIN: *Song of Sorrow*, 3p. 3½ min. e. (Schirmer, 50c). If you have had this piece of music in your library for many years and have never played it because you have thought it too sorrowful, try it for an offertory. It does have an Oriental flavor, and is especially appropriate for Palm Sunday.

Roland DIGGLE: *Sursum Corda: Grand Chorus*, 5p. 3½ min. me. (Presser, 60c). The copy sent me by Dr. Diggle upon its publication has a long list of notations and dates, showing it has been one of my best numbers. Chordal in structure, in 3-4 meter, majestic in effect, using the full resources of the organ in the coda, it is easy to prepare and play, and has proved to be a good postlude for festive or other occasion.

Easter: List No. 1

G. FERRATA: *Overture Triomphale*, 12p. 10 min. md. (J. Fischer & Bro., 75c). A striking prelude for Easter, modern in conception, brilliant in effect, requiring only a moderate amount of time for preparation, and can be presented well on a small organ although the best results

can be obtained only with a large instrument of full tonal resources.

Edwin H. LEMARE: *Spring Song: From the South*, 5p. 5 min. md. (Novello, 75c). Over a long term of years this number always has been good as an offertory at Easter. It is distinctly of the melodic type, but the accompaniment throughout is unusual in its rhythmical patterns, and this adds interest to the music, although it also increases the difficulty of performance. However, it can be done with a fair expenditure of time, and good results may be obtained with most small organs.

Walter P. ZIMMERMAN: *Song of Triumph*, 6p. 7 min. md. (Gray, 75c). A fitting postlude for an Easter service, in modern vein, the first and last sections being of harmonic type and the middle section of a lyric character. Works up easily and can be played on any organ.

Easter: List No. 2

Pietro A. YON: *Cristo Trionfante* (Christ Triumphant), 4 p. 5 min. me. (J. Fischer & Bro., 60c). While especially effective on a large organ with loud Chimes, this selection is also quite satisfactory on a small organ, provided one can procure needed registration for the pianissimo passages. An Easter processional, of harmonic type, joyous, yet stately, presenting no difficulties and can be prepared for presentation with one or two hours of practise.

Pietro A. YON: *Minuetto Antico e Musetta*, 7p. 4 min. me. (J. Fischer & Bro., \$1.00). A charming little piece in a minor key with a middle section in major, and in ancient style as the title suggests, this can be used for offertory in the evening service which is nearly always of a recital character, and is very effective.

T. Carl WHITMER: *March for a Festival*, 8p. 6 min. md. (Gray, 75c). This stirring march is not as difficult as it sounds, and is not especially time-consuming in preparation. Rhythmically very interesting, and with the leading theme well worked out, this piece is always good for a postlude.

Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

... APRIL ...

1. Easter.
2. Rachmaninoff born, Onega, Novgorod, 1873.
3. Brahms died, 1897.
3. Reginald DeKoven born, Middletown, Conn., 1859.
4. George W. Chadwick died, Boston, 1931.
6. J. Warren Andrews born, Lynn, Mass., 1860.
7. J. Frank Frysinger born, Hanover, Pa.
9. Sigfrid Karg-Elert died, Leipzig, 1933.
10. Ernest Douglas born, Mansfield, Ohio.
11. Garth Edmundson born, Western Penna., Pa.
11. Harvey B. Gaul born, New York City.
13. Wm. Sterndale Bennett born, Sheffield, Eng., 1816.
13. "Guild Day" (1896).
14. Harry C. Banks born, Philadelphia.
14. Handel died, 1759.
17. George B. Nevin died, Easton, Pa.
18. Rowland W. Dunham born, Melrose, Mass.
18. Martin Luther faced Diet at Worms, refusing to recant.
19. Gaston M. Dethier born, Liege, Belgium.
23. Samuel Richard Gaines born, Detroit, Mich.
25. Enrico Bossi born, Salo, Brescia, Italy, 1861.
25. Walter Henry Hall born, London, Eng.
26. Southern Memorial Day.
30. A. R. Gaul born, Norwich, Eng., 1837.
30. Washington inaugurated, 1789.

February 1934, Vol. 17, No. 2

The American Organist

τ. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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Editorials & Articles

Old Trinity, New York, 53, *Cover Plate*
Truette Organs, 66, *Frontispiece*
Strangulation, 84, *Editorial*
Choirmaster Goes to School, 69
By William Ripley Dorr
Needed Improvements, 67
By Palmer Christian

The Organ

See Annual Index for Abbreviations

Building My Own, 74
By Clair H. Dunham
Code for Organ Builders, 88
Historically:
Casavant Details, 80
Electric Action in 1876, 76
Roosevelt, 76, 80
Improvements: Optional Pedal, 84
Organs:
Philadelphia, 1876 Centennial, a76
Philadelphia, St. Augustine's, as78
St. Clair, Dunham Residence, as74

The Church

Boychoir Problems, 81
By Edmund Sereno Ender
College Programs, 87
Easter Carol Program, 82
By LeRoy V. Brant
Ideal-Preludes Symposium, 96
Protestant Church Music, 72
By Dr. Wm. H. Barnes
Religious Services, 85
Service Details, 87, 94
Service Selections, 85

Recitals & Entertainment

Critique: E. Power Biggs, 95
What Does the Public Like, 79
Recital Programs, 91
Advance Programs, 89

Notes & Reviews

American-Composers Symposium, 91
Corrections, 83
Cover Plate, 97
Events Forecast, 89
Phonograph-Record Reviews, 90
By Willard Irving Nevins
Radio Analysis, 79
Repertoire and Review, 58
Calendar for April, 62
Current Publications—Program Notes
Easter Music, 60
Easy Organ Pieces, Mr. Chance, 62

Pictorially

*Console, †Organ or Case

Boston, Truette Organs, †66
Philadelphia, Centennial Organ, †77
St. Clair, Dunham residence, 75, *76
Seabury Western Seminary, 63

Personals: *With Photo

Biggs, E. Power, 95
Casavant, J. C., *71, 80
Clemens, Dr. Charles E., 97
Crosby, Walter F., 80
Davison, Dr. Archibald T., 72
Losh, C. Seibert, *83
Mather, Frank H., Jr., 97
Maxson, Frederick, 89
Sackett, Miss Edith E., *86
Thunder, Henry G., 78
Truette, Everett E., *93
Ward, Dr. John M'E., 76

Key To Abbreviations

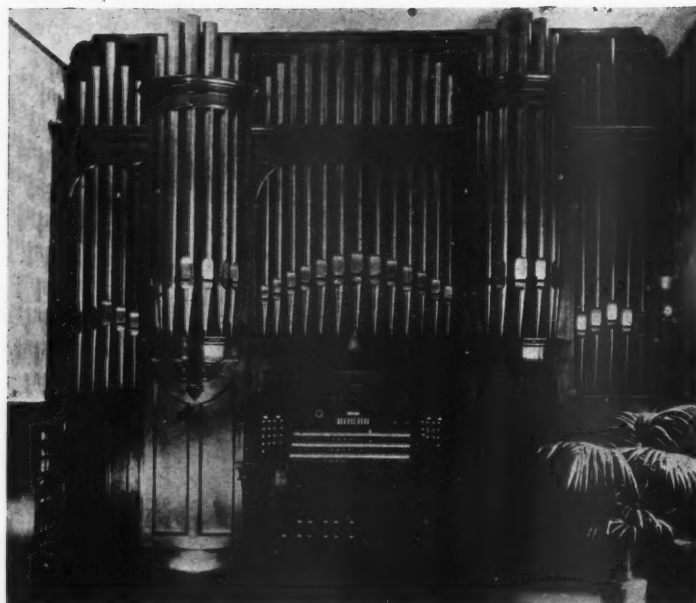
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THEY HELPED MAKE A GREAT TEACHER
The two organs owned by the late Everett E. Truette
(See page 93)

The AMERICAN ORGANIST

Vol. 17

FEBRUARY 1934

No. 2

Needed Improvements

A Discussion of Organ and Choral Music Based on Observations and Comparisons
With Other Branches of the Music Profession

By PALMER CHRISTIAN



WHAT IS the matter with the organ? Answers to that question will vary with the interests of those asked. More builders than not would say, "Nothing—particularly if you buy 'our' organ." Many composers might say, or at least think, "Nothing—if only you'll play my music." There may even be organists who would say, "Nothing—if you will have sense enough to have me play it."

If you ask other instrumentalists, many of them will say, "It is a mechanical, inflexible affair." And as for the public, no inconsiderable proportion would say, "It is too churchly for recital purposes."

Suggesting improvements—at least in this brief *discussion—can best be accomplished by criticizing and at the same time commending everyone concerned in those answers. Many builders have been satisfied just to sell what the public would buy; a few have constantly maintained the critical attitude toward their own work as well as toward that of their competitors.

At the present time the entire thought is concerned with the development of a proper ensemble—close-knit as to texture, balanced as to variety, with a musical fortissimo rather than one that is mere noise. This tendency is most welcome after the long period of more attention to lovely individual color than to blend. This color was, of course, desperately needed, and those very few men (so few, in fact, are they that to mention names would savor too much of advertising) who have given us this splendid array of solo stops must have our unending gratitude.

Now, however, we have reached the place where any organ—to be considered a satisfactory medium of expression—must have a combination of individual color and a good ensemble. Most builders realize this, and are doing it according to their several abilities.

However, builders are by no means always to blame for unsatisfactory results; architects and acoustic

engineers are more often to blame than the general public realizes. Architects, time after time, will crowd an organ into hopeless spaces, knowing nothing of their needs and caring less; acousticians know nothing about acoustics, many times, except how to deaden a room—and a dead room is the worst possible setting for an organ.

As for the literature, the accepted "standard composers" form the frame-work around which we build our libraries. If some of their work is dry, uninteresting, careless, uninspired, it merely shows them to be human; we do not condemn them wholesale. It is no mere chance that they have come to be accepted as

—NOTE—

*This discussion was prepared by Mr. Christian for the 55th annual convention of the M.T.N.A., meeting in Lincoln, Nebraska, late in December. The organ and choral committee, of which Mr. Christian was chairman, included Dr. Eric DeLamarter, Dr. Clarence Dickinson, Dr. Roland Diggle, and Mr. John Wilcox.

Perhaps this is the most appropriate place to quote from a letter written by Mr. Paul E. Grosh on Jan. 5th:

"I spent the last week-end in a large city, attending five churches. Each of the five was most interesting in contrast, not only in clergymen but in musical content. The organists with one exception were plainly out of practise. One who probably gets as large a salary as is paid these days played certain measures of a work with which I am familiar, invariably a count short, and curiously enough his choir was not well trained. At another church where the organist may get half the salary of the former, the choir of sixty-five did the procession in absolute rhythm, singing lustily—the kind of work that occasionally gives you a thrill. That was a great choir, of fine materials, trained, incidentally, by one of the Westminster products, although the a-cappella numbers sung by smaller groups were poorly balanced. I also heard en route that tour de force, Thomas Webber, give a superb rendition (at the organ) of the rarely-heard Saint-Saens 'Christmas Oratorio'."—T.S.B.

standard; their best scores indicate, of course, surety of writing; but, of greater importance, they indicate imagination that could make use of the greater harmonic and rhythmic freedom beyond the equipment of their predecessors. And that is the cue for the contemporary composer.

Today we need compositions that may be called modern, not only harmonically and rhythmically, but also in terms of what the ideal contemporary instrument can and does do. This ideal instrument has a most efficient mechanical equipment, as well as a balanced tonal scheme; the composer should not write for the dead, limited instrument of the past. Organ literature contains a shameful amount of putrid music; I doubt if any literature but that for voice can demonstrate such a list of stupid efforts. We cannot afford to have more of that kind; we must have composers of stature, men interested more in giving us great music for a great instrument than in pretentious titles for a greater personal fame.

It becomes the problem of the organist to bring together the instrument and the literature; without him neither could live. And if he is not "live" himself, the instrument, the literature and he himself might as well stop trying to interest the public. What combination could possibly be worse than that of a dead instrument, a dead piece of music, and a dead performer? It would be even too much for a funeral parlor! Yet this lack of vitality, in one or two or all three of these elements, has characterized all too many performances. Why so many organists take it upon themselves to assume a super-serious attitude, seeming to think it devolves upon them to save the dignity of music at the expense of making music interesting, is beyond comprehension.

The chief reason is doubtless the atmosphere of the church, which is the principal field of activity of the majority. But why does the atmosphere of the church have to be deadly? More than any of our institutions—excepting possibly Wall Street—the church is in need of enthusiasm and urge. Let the organists do their part, or soon there will be a new interpretation of N.R.A.: No Recitals Allowed. Let us live our imagination, our intellect, our technic. We need a group of organists—and the signs of the times show us we are getting such a group—who have sense enough to ask for intelligent criticism, in order to stand up in full importance with the large army of other professional musicians.

How shall we gain the interest and full cooperation of those who present music through other mediums? The rare combination of ideal instrument, great music, and masterly performance is, naturally, the proper answer. But because it is more seldom met as concerns the organ, we must suggest that the fraternity at large, in their respective communities, demonstrate rather more fraternalism than has been their wont, and make an effort to find out what the modern organ can do. Just because the organ does not get its effects in the exact manner of the piano, the violin, or the human voice, is no reason for pianists, violinists and singers to condemn it. It is granted that, owing to conditions already indicated, a given organ cannot be a successful instrument; but there are very many installations that are highly successful, that distinctly merit attention from anyone supposedly interested in music, that are great mediums of expression.

The Public? The public will almost always react pleasurably to the good. A good style of music and playing for the church may be also good for the con-

cert hall, up to a certain point. But the recitalist must go beyond that. In particular must he show wisdom in selecting programs. A series of Bach recitals may go in New York. It is doubtful if it would go in Reno. But an outstanding organ in Reno, played by an excellent organist who wisely chose his program, would make an impression. Unfortunately, innumerable communities have been fed with two opposed styles of organs, playing, and literature: the church and the so-called theater organ. We have made some remarks about the former; the cheapness and trick stunts of the latter say enough in condemnation to us who are musicians—but some of the public is bound to regard this demonstration of agility as organ playing! There is not much to be done about it; but that the situation is not totally hopeless is indicated by the following quotation from a syndicated and highly amusing column called "Letters I would Love to Mail," by J. P. McEvoy:

"First of all I want you to realize that I know something about organs. We used to have a little one in the parlor when I was a boy, and my father used to sit there and pedal it and work the knee gadgets, pulled stops called Celeste and Vox Humana, and it sounded pretty elegant.

"In those days an organ was an organ. But now, what is an organ? I went into a theater the other day and they had something there they called an organ, but it really was an institution. It had about eight rows of teeth, like a shark, and there was a little fellow running all over it pulling here and pushing there, trying to get organ noises out of it, but somehow he couldn't do it. One second it would holler like General Johnson. And then for no reason it would turn into a ukulele. And just when you became reconciled to that it was a giant Jew's Harp, a washboard band and a peanut whistle.

"Now I am a simple, old-fashioned sort of fellow, and all I ask of an organ is to be an organ and stop this nonsense. If you can't do something about that I propose that all pipe-organs be closed for investigation and only the simple, sound, conservative ones be re-opened. After all, if you can make an organ that can make every kind of a noise except an organ noise, I don't see why you can't make an organ that sounds like an organ."

Three loud and husky cheers for J. P. McEvoy!!!

One thing impresses us: if more "traditional" organists could acquire some of the enthusiasm, verve and spontaneity characteristic of the best of the theater players, the public would be more intrigued.

We need, then, properly designed instruments, placed in reasonably resonant halls, to be played by musicianly performers who can see that programs should please as well as impress.

General condemnation of any situation is of little value unless something good comes of it; it tends to stress evils rather than virtues. But the stressing of evils is the only way to lessen or eliminate them, and that must be the justification of discussions such as this.

In reply to a request for his opinion as to weaknesses in our choral art, I have had these remarks from a man whose name you all know and whose standing is unquestioned:

"My first reaction to your question is a feeling of vast cynicism—our choral music is as good as it should be, taking into consideration the 'I-don't-know-anything-about-music-but-I-know-what-I-like' smashing answer of the typical dilettante. Obviously, the first

half of that remark is true; equally obviously, the second half is not true. All music history proves it.

"But, there are two basic weaknesses in our choral art; first, the very few choral conductors whose scholarship, technic, taste, imagination and instinctive understanding characterize a constructive force; second, the unwillingness of what we vaguely call 'the public' to cease hampering and imposing the shackles of ignorance on intelligent creative effort.

"Of course, nine-tenths of the choral stuff published today is an offense, but we have the whip-hand on this; our waste-baskets are huge.

"No country in the world has as large natural resources in beautiful voices; the literature is available at absurdly small cost."

There is much to think about in those lines. To me, the gentleman's remarks focus on his reference to choral conductors, for there are all too few "whose scholarship, technic, taste, imagination and instinctive understanding characterize a constructive force." We do not have in mind so much the few conductors of accepted place, but rather the large number of church-choir men. Some of them are first-grade on every count—first-grade, even, without being famous; to them go out salutations and thanks for definite influence. But there are so many who fail on every count, in some instances coming into prominence through personality, politics, or just plain hypnotism.

The first aim of every school of church music should be the development of scholarship and taste, without which all the baton technic and all the organizing ability in the world are a hollow joke. For one thing, we need men with a scholarship that can apply certain phases of orchestral and instrumental interpretation to choral presentation; a scholarship that has some idea of the difference between the music of Palestrina and that of George Gershwin; that can give flexible, tell-

ing, free interpretation without distorting the composer's intentions or spoiling the big line. And we need a taste that senses the difference between what is really good and what is only seemingly good.

One great need in choral work, in the technic of a conductor, is the eradication of variations from pitch. We may never get it. I wonder why. I do not believe that the human voice in itself is any more a variable quantity in this matter than is any manufactured instrument. But you do not need to be told about the frequent and woeful sagging from pitch that marks so many unaccompanied choral performances. It would seem to be a sign of bad use of the vocal organ and lack of a highly developed ability to hear. Fame and fortune await the man who can demonstrate a sure cure. With voice teachers disagreeing among themselves as to what is right and what is wrong, it may seem rather improbable that choral bodies can soon reach unanimity of opinion on this matter. The fact remains, however, that the need is great.

The "large natural resources in beautiful voices" we have; a great literature we have; the chief need, therefore, points to the development of a really high grade of conductors, since fine voices and inspired compositions cannot come to full presentation under the influence of shallow guidance.

If it be true that "the Lord helps those who help themselves," it is equally true that only Providence can help those who do not help themselves. No matter what we do in music, let us examine ourselves frequently and thoroughly, to find out whether we display good taste, good sense, and good temper in all we do. A judicious amount of dissatisfaction over our own efforts is the first step toward improvement. Self-satisfaction is an abomination; the attitude of *laissez faire* is inexcusable; betterment is dependent on criticism—from within as well as from without.

A Choirmaster Goes to School

How One Organist not only Increased His Own Income but also Contributed More Largely to the Cultural Development of His Community

By WILLIAM RIPLEY DORR



ALOS VERDES, California, has many unique features. It is a community made to order. The name is Spanish for green hills, and the place is located twenty-five miles southwest of Los Angeles on a peninsula rising thirteen hundred feet above the Pacific. Hundreds of years ago it was a great land grant from the king of Spain, sixteen thousand acres in all, and has been operated as a ranch ever since. Ten years ago the ranch had not one

modern road or building.

Then came a promoter with a vision, and with him city planners, landscape architects, and engineers, who created almost overnight the present thriving community, intelligently restricted, where all plans must be approved by an endowed art jury of architects and where the community government is vested in a non-political homes association in which each lot has one vote. Here, just above the swimming club, near the free community tennis courts, surrounded by a seven-

acre playground charmingly planted, is the elementary school of such beautiful Spanish architecture that it received the Institute of Architects' award when it was built in 1925.

Several years ago the Wilshire Presbyterian Choristers gave a concert in the Palos Verdes school auditorium. A few days later I received a call from one of the school trustees.

"Our school music is our most serious problem," he told me. "None of our classroom teachers has had any special music training. All the successful music teachers seem to have full-time positions. Our school is too small to keep a full-time music teacher busy. We have been unable to get a good teacher for part-time work. You evidently can teach children to sing. Could you teach ours? It will be necessary to have a state credential. Can you obtain one?" I said I would see if I could. I met the requirements and a credential was granted.

I shall never forget those first awful days. I spent hours weeding out youngsters whose voices could not find one note I played on the piano. I gave every child individual breathing instruction. I vocalized each class exactly as I vocalize a new boy choir. Gradually they began to get the

idea of a pure, steady, controlled tone. Slowly the range developed; after a year or two many of the children could take high A, B, and C without effort. For a long time I could get nowhere with the older boys. They had an idea that music was "sissy," and would make no effort. The girls loved it, worked hard, and soon far outdistanced the boys, especially in part singing.

Many times I have wondered why the world has for centuries had superlative choirs with boy sopranos, while I have yet to hear of the first choir of equal ability with young girls as the only sopranos. I used to think that it was probably a matter rooted deep in ecclesiastical tradition, and that girls had never been given a chance on an equal footing with boys. Now I am wondering if there is not a musical reason also, perhaps a physiological one. Many times when vocalizing my various classes I have tested the boys and the girls separately, and in such tests the boys' tone is always superior to the girls'. The boys have the real boychoir tone, pure, floating, disembodied. The girls' tone, while pleasant, is thinner and reedier, and lacks the ring of the boys'. The difference is especially interesting because both boys and girls have been taught together at the same time, and by exactly the same method, and have vocalized together and have sung together at all times except in these tests. However, although the boys' chorus tone is superior to the girls', the girls have surpassed the boys as soloists, and I have three girls who can do better solo work than any boy in the school.

One of my first and greatest difficulties was to find suitable music which was worth learning. The text-books on hand were disappointing. Generally speaking, the songs were pitched so low that the children sang them in chest tone, and most of them were fragments a few bars long, devoid of musical interest, so that there was no incentive to learn them, and when they had been mastered there was no satisfaction in singing them.

Another serious difficulty arose when I began to introduce part-singing, because the part-songs were all written for soprano and alto. I tried the voice of every pupil in the six upper grades. There was not one in the school who could properly be called an alto. A majority of them had difficulty in carrying a second part at all, and even when they were started off nicely on the alto, they would unconsciously switch to the soprano after a few bars. The children who could carry the second part successfully were all sopranos, some of them having fine voices. The wisest thing to do was a question. Ought I to deprive the school of the pleasure and profit of part-singing, or should I do my most talented youngsters the injustice of having them sing the wrong part?

About this time I noticed an advertisement of some new school music published by Hawkes & Son in the Winthrop Rogers edition, and more out of curiosity than anything else I sent for some sample copies. When this English school music came I soon realized that my repertoire troubles were over.

I could write pages about the virtues and delights of the English school music I have obtained from Hawkes, Novello, and Bayley & Ferguson, but it all gets back to a fundamental difference in the psychological approach to the problem of school music. Judging from appearances, the attitude of publishers and composers seems to be, "School children know little or nothing about music and their voices are untrained, so we must have music which can be learned and sung by untrained voices." All of which seems about as sensible as it would be to say, "These children know nothing about arithmetic, so we shall give them no problems which cannot be solved on the fingers."

True, children have untrained voices of limited compass and are consequently unable to sing interesting and worthwhile music. Therefore the first thing to do is to develop their voices both in tone quality and range, so that they will be able to perform music which is interesting to learn, a pleasure to sing, and delightful to hear. Furthermore, as alto voices are so rare in the elementary grades as to be practically non-existent, let us write most of our part songs for equal soprano voices, using descant and canon to develop both harmonic and polyphonic sense.

And this is what they have done. First they have chosen texts which are in many cases so utterly delicious that not only the children, but you and I, can enjoy them.

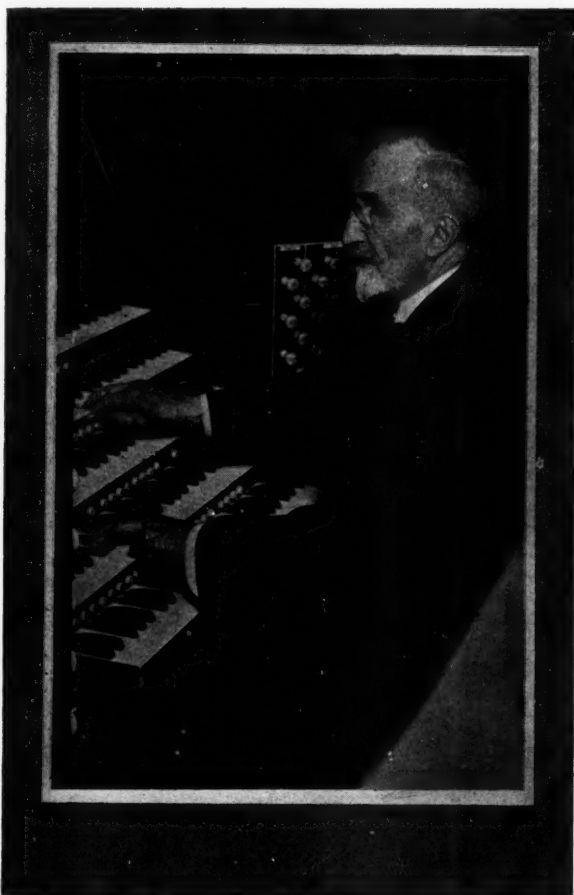
Descant and canon are frequently and very successfully used in many of the English school songs, and are sung by my classes with much enjoyment. However, some of our American publishers have brought out S.-A. and S.-S.-A. arrangements of good music which ought to be in the library of every school. I have tried to minimize the bad effect of average voices' singing alto, by having the descant section sing alto in S.-A. music, and by vocalizing all of the voices together. This keeps the range of all of the voices quite extensive, and gives both sections the light quality of tone childrens' voices should have, and prevents those who sometimes sing the alto from developing the coarse chest quality which we too often hear.

Last summer I found some wonderful Christmas music which I added to our school library, and which my classes learned with great interest and pleasure. Mr. Purcell J. Mansfield, who does a great deal of unusually attractive and interesting arranging for Bayley & Ferguson, has brought out a series of arrangements of Christmas carols in two- and three-parts which deserve the highest commendation. His work is both scholarly and practical, and not the least attractive features of these numbers is his accompaniments, which are highly original, varied, and artistic. Incidentally, these numbers will be most useful to junior choirs in churches, as the accompaniments have all been written with the organ in mind.

My present schedule brings me the third and fourth grades for two twenty-minute periods a week. I usually go to the classroom one of these periods and drill the children on the fundamentals of music notation and sight-reading exercises. The other period we spend in the auditorium, mostly on tone work. I have given each child individual instruction in breathing and breath control, and in their vocalizing most of them learn to produce a tone of good quality in a few months, free from "tremolo," true to pitch, and sometimes of surprising volume for such small children. Then they learn some fine but simple melodies and songs, which they sing with much enjoyment. I have found that a simple two-part round makes an excellent introduction to part-singing, as the song can be taught to the whole class at once, thus eliminating the embarrassing problem of what to do with the other part when you are teaching one part its notes.

This work is now in its fourth year, and the tone quality and voices of the boys and girls in the upper grades show in a marked manner the influence of all their vocalizing in the lower grades, and of course, part-singing is by now second nature to them. One unexpected and gratifying result has been the development of a few unusually good little soloists, to whom I try to give some individual attention in odd moments. Two of the girls did Mendelssohn's duet, "The Maybells," at the spring concert which is a feature of the school's May-Day festival, and two others sang Franck's "The Virgin at the Manger" at the Christmas concert.

With the school children, as with my choirs, I have



MR. J. C. CASAVANT

Whose death was reported in our last issue and whose life and works are recorded in this, with some interesting facts hitherto generally unknown.

found that there is no incentive to hard work that can compare with a concert. It is next to impossible to get children to exert themselves very hard or very long with no definite end in view, but when the date is set for a concert, and the program is announced, the boys and girls all enter into its preparation enthusiastically and will do any amount of extra rehearsing to insure a creditable performance. Last spring we repeated our May-Day program over a nearby radio station so successfully that the station gave us a standing invitation to return at any time. This proved to be an interesting and stimulating experience and one which brought us considerable favorable publicity.

For the concerts and all school occasions we have selected thirty boys and girls from the fifth and higher grades to form a glee club, which rehearses forty-five minutes a week. Try-outs are held in the fall to fill the vacancies caused by graduation.

A colorful note is always added to our festivities by songs and dances by some of our Japanese girls in native costume. We have found our Japanese children a great asset to the school in many ways. Many have marked artistic and musical ability, and their generally excellent deportment in school makes the teachers wish that all the children showed such evidence of equally good home discipline.

I give here a list of music which we have used at Palos Verdes which actually comes off well in performance. I have many other attractive numbers set aside for future use which I think are going to be fine, but as we all have at times been disappointed in certain numbers which proved ineffective in spite of painstaking preparation, I shall not list anything which has not proved its right to recommendation by successful performance.

In the Winthrop Rogers Edition:

"The Little Sandman," by Brahms, ar. Julius Harrison, equal voices, with descant.

"Old King Cole," Ivor R. Davies, equal voices, descant and canon.

"The Organ Grinder," Schubert, unison with optional second part.

"The North Wind," W. Pulford, equal voices, with descant (for younger children).

"The Wind," Percy Judd, unison.

"Good Morning Lords and Ladies," William Pulford, an infectious May-Day song, with cuckoo obbligato, quaint text.

"The Jolly Miller," Ivor R. Davies, equal voices, descant and canon.

"When Cats Run Home," Eric Thiman, canon for sopranos.

In the Novello Edition:

"In Derry Vale" (The Londonderry Air) arranged with descant by G. Shaw.

"O Dear! What Can the Matter Be?" arranged with descant by G. Shaw. I planned this song to be sung by the girls alone, but was much amused to observe that the song is so fascinating that the boys could not keep from singing it in spite of the decidedly feminine cast to the text. Fine to develop a crisp style.

"O'er the Waters Gliding" (Tales of Hoffman Barcarole), Offenbach. S.-A.

Published by Birchard:

"Bendemeer's Stream," ar. Gladys Pitcher, S.-A.

"Sleepy Town," Charles Repper, S.-A.

"Carem Carmela," Mexican folk-song, ar. H. W. Loomis, S.-A.

"On Wings of Music," Mendelssohn, S.-A.

Bayley & Ferguson, obtainable from J. Fischer & Bro.:

"The Cuckoo," an old French air arranged as a two-part round, and "A Hunting Round," three-part canon, published together.

"Didn't My Lord Deliver Daniel," unison, ar. P. J. Mansfield.

"Deep River," S.-A., ar. Mansfield.

"What Child is This?" Kentish carol arranged by Mansfield for S.-S.-S.

"Good Christian Men Rejoice," ar. Mansfield, S.-S.-S.

"Good King Wenceslas," ar. Mansfield, S.-S.

"The First Nowell," ar. Mansfield, S.-S.

"When the Crimson Sun had Set," ar. Mansfield, S.S. This is the Old French Noel "J'entends la-bas dans la plaine" to which the words "Angels we have heard on high" are often used.

Here are two more extremely beautiful Christmas carols for school or junior choir use, or for the boys' section of a boychoir:

"A Christmas Carol," by Jan Broeckx (Boosey). This is a lovely pure melody, breaking into optional S.-S.-A.-A. at the end.

"Whence is that Goodly Fragrance?" unison song (Year Book Press) ar. by Kitson.

"Protestant Church Music"

Some Comments Based on an Outline and Analysis of the New Book by Dr. Archibald T. Davison of Harvard

By WILLIAM H. BARNES, *Mus. Doc.*

SINCE HEARING Dr. Archibald T. Davison read excerpts from his book at the Guild's 1932 convention in Boston, many of us have anxiously awaited its publication so that we might give it more thought and study than was possible from hearing only the high points read. E. C. Schirmer Music Company has now published the book and the matters which Dr. Davison emphasizes can be given more detailed thought, study, and meditation; many things in his book are a species of challenge which any serious church musician should ponder well.

Dr. Davison says in his preface that the book does not purport to be a history of Protestant Church music in America, but rather to point out "Attitudes and conditions which now govern our church music; to make clear certain powers and limitations of music in general which apply to the present problem; to define, through technical analysis, the main features of sacred as opposed to secular style; to propose an ideal of Protestant Church music; and finally to state what in his opinion are the means and material which are suitable for the realization of that ideal."

The present status of Protestant Church music is admitted to be bad, so much so that many musicians of high professional standards refuse to associate themselves with music of the church. The situation is not realized to be bad in many churches where a generally smug satisfaction covers the whole field, and where custom and routine breed an indifference and leave little discrimination between the important and the trivial, the beautiful and ugly, good and bad. Churches are seldom jarred from their accustomed lethargy with regard to music until some situation arises which calls into question some detail in church music practice. Even then such crises lead merely to superficial reforms, without going so far as to attempt to formulate a theory of church music by which to test its quality. Complacency, isolation, deficient musical education on the part of those in charge of church music; the minister, the church musician and the layman are blamed for the

present chaotic state of the art. Taste is lacking.

Such hymns as "There's a Friend for little children" and Barnby's "Children's Praise," are labelled musical "all-day suckers," and Dr. Davison thinks that many of Sir Arthur Sullivan's hymn-tunes were put in the hymnal because of their musical poverty; they were not considered good enough to put into "The Pirates" or "Pinafore." Dr. Davison suggests that instead of Sunday school children having their taste vitiated by such musical tripe, they be made to sing "Ein Feste Burg," "Nun Danket," "Creation," and others of the great chorales.

Individualism is another attitude which has led us where we are today. The preacher judges the music by its effect on his pulpit efficiency.

Association plays another important part. Familiar hymns such as "Nearer my God to Thee" or "Jesus, Lover of my Soul" are clung to because of their association. Dr. Davison thinks it is extremely unwise to perpetuate these hymns by inclusion in children's hymnals.

He says further, "If we may call association the godfather of mediocrity, then we must ascribe a nearer relationship to tradition." He remarks on the tremendous effort and difficulties involved in trying to teach new and better hymns to the average congregation.

The arrangement of the choirloft architecturally comes in for its share of condemnation. The usual Episcopal chancel front is particularly unsatisfactory for good musical effect, as the singers are just far enough apart for it to be troublesome for them to hear each other properly, he thinks, and not far enough apart for good antiphonal singing. A gallery location for the singers in a semi-circular seating arrangement where they are out of view, and where the organist may freely conduct, he considers the ideal disposition.

Prejudice is another attitude which bans plainsong in Protestant Churches, because it is thought to belong exclusively to the Roman Church. Yet Dr. Davison says every musician knows that even though plainsong is not beguiling

to the ear, nor is it concert music, yet it is the most poignant expression of the religious ideal in all music.

"Protestant services may be divided into two classes. First, those of the Episcopal Church, especially the high church, which make beauty and the suggestive power of symbolism integral elements of worship; and second, those of the non-conformist congregations, which center about preaching, and which depend not at all for their sanction upon what their sponsors call the 'externals' of religion." Worship is democratized, because of the self-conscious American attitude toward beauty in general. "Many Americans think that a serious regard for beauty is a sign of weakness."

Some of the difficulties of choosing suitable texts are gone into.

Finally, disorganization is blamed for some of our troubles. Outside of some Episcopal Churches where the responsibility for the music rests squarely on the shoulders of the rector, other Protestant Churches place the theoretical responsibility on music committees whose incompetence is axiomatic. Authority is further divided by the occasional disastrous custom of employing one person as organist and another to lead the choir.

In Part 2 Dr. Davison goes into the theory and substance of church music. "In spite of daily companionship, music remains a mystery." The tasks commonly assigned to church music are summed up as follows:

1. It should put the hearer in a frame of mind receptive to religious meditation.
2. It should be used for the purpose of attracting large congregations.
3. It should exert an uplifting or religious influence.
4. It may be used simply for adding variety to the service or to cover up awkward pauses.
5. But the use which appears to Dr. Davison the noblest use of music is its employment as a sacrifice (in the Old Testament sense, if you will) an oblation, which on Sunday we offer in the name of the Almighty.

At this point we get down to the whole crux of Dr. Davison's book. He says "The element most markedly held in common by music and religion is mystery; it follows, therefore, that only that music is ideal for religious exercise which

is, in its suggestion, quite apart from the world of our every-day thoughts and experiences; and if we agree that the music we are seeking must be productive of no worldly suggestion, we have certainly limited our field of choice far more than is the case at present."

Indeed we do seriously limit our field of choice, and right here is where the challenge and the split are likely to occur between many serious church musicians. If we agree with Dr. Davison in this statement just quoted we can agree with what he says further that the material of church music should employ the following elements in the manner suggested below:

1. Rhythm; the most fundamental and the most susceptible of isolation, can with ease transform a sacred into a secular musical composition. Dotted rhythms should not be employed, and regular rhythm only should be used for the most part.

2. Sequences of any kind are questionable in church music because they tend to rivet attention on the music. Oft-repeated rhythmic formulae should be avoided.

3. Good church music should avoid tunes as being too quickly apprehended, whereas a melody requires more than a superficial acquaintance for the perception of its beauty and full significance. Here melodic sequences should be avoided as too secular. Diminished and augmented intervals should normally be avoided.

4. Counterpoint, or music in which all the voices are melodies, is the earliest form of part-music and is best illustrated by choral works of the 15th and 16th centuries or by almost any choral or organ composition of J. S. Bach. The finest counterpoint was written before music was affected by harmony.

5. Harmony, in one sense an evolution of counterpoint, arose toward the end of the 15th century as a reaction to excessively involved counterpoint. Harmony, like rhythm, is primarily a weapon of the secular composers, though it became eventually the musical ideal of the Reformed church. Ecclesiastical harmony should be as nearly as possible triadic; that is, made up of chords in their simplest and most familiar grouping.

6. Chromaticism: Particularly in melody is its employment pernicious; should be used only for modulation.

7. Dissonance is also to be avoided because it affords contrasts.

Palestrina and Byrd are held up as the ideal of the church choral music. "Other composers have translated emotion into music in varying degrees, but the farther they have departed from Palestrina's simply triadic, non-chromatic, non-dissonant, almost anti-rhythmic style—with its melodies sometimes quoted from, and never far removed in character, from plainsong—the nearer they have approached the suggestion of the secular."

8. Modality is also touched upon as being, especially the older modal system, unfamiliar in substance and therefore ideal for church use.

Mendelssohn's church music is permitted to get under the wire, as representative of the best of the 19th century style, which Dr. Davison calls innocuous, empty formulae, easy to sing, easy to learn and difficult to forget. Mendelssohn's genius, technical skill and taste made some, though by no means all of his church music suitable for church use. J. S. Bach's church music does not measure up to the Davison standard of church music, except the superb and simple chorale settings of this composer. Handel gets by, because of the sheer majesty of his musical eloquence, even though his music is essentially of secular quality. Haydn is possible for festival occasions.

To sum up, here is Dr. Davison's list of church music which will live up to his ideal:

1. Plainsong;
2. Music of the 16th century contrapuntalists;
3. The Reformation chorales;
4. Anthems of 16th and 17th century composers who based their work on the chorales;
5. 17th century English composers, such as Gibbons, Tomkins, and Purcell;
6. 17th century continental motets, based on the Palestrina model;
7. Certain 18th century work;
8. Small amount of 19th century work, mostly Mendelssohn;
9. Modern Russian church music.

That's the list, and it appears that at least 95% of what is generally sung in Protestant Churches should be thrown in the ash can. All of the old stand-bys and favorites of organists and congregations the country over are all wrong

for the purpose for which they were intended.

I said at first that this book was a challenge. I don't know just where I stand, but I surely am not so certain that Dr. Davison has chosen the one and only ideal for church music. Are we to infer, even admitting that his ideal is well founded (which is that church music should be an oblation to the Most High) that the Most High would like only what is left over, and unappropriated by secular composers?

Even if we were to pretend that the church is not a practical affair and was never intended to help mankind but only to be a formula which men should go through with twice each Sunday to please in some mysterious manner our ancestors' idea of "a wrathful God," how can we be sure that simple triadic harmony only interests Him, and that He doesn't want any rhythm, chromaticism, tunefulness, warmth, emotion, color, or contrast, just because all of these elements are made use of by secular musicians? Why should we think that He would find satisfaction only in music whose effects are circumscribed and limited to only what is left over when secular composers have had their pick of the most interesting and valuable musical material? I admit I cannot answer, and I am not certain that Dr. Davison can. His whole thesis as he presents it stands or falls, it seems to me, on this crucial question.

As for the congregation and what they want, I must quote a recent occurrence from my own experience. For months the choir of my church in Evanston, the Athens of the middle-west, practised diligently William Byrd's setting of the "Miserere Mei," and finally did a reasonably creditable performance of it. No comments of any sort from anybody. Then one Sunday we sang the Gounod "Sanctus" without rehearsal and twenty-five people went out of their way to tell me how marvelous the music was that Sunday, and how that music did something to them spiritually that no other did. I admit I don't know what the answer is. Dr. Davison has given us one answer, but I am not at all sure it is the final one for anyone but himself.

Since the clergy may perhaps be considered to know more about what the Almighty likes and dis-

likes than any organist or layman, would it be reasonable to refer the matter to their judgment? And if we did, would music in the majority of churches be better? It is a ridiculous question and the ridiculous answer is that we would return speedily to Gospel hymns and the tunes and rhythms Dr. Davison and all of us cordially detest.

The probable truth is that what is ideal music for churches is variable and will remain variable so long as congregations vary, and what is ideal for the Chapel services of Harvard University will be far from ideal in the average church in which the average organist finds himself employed, even if that church be such as my own, in such a cultural center as Evanston.

Dr. Davison's book is warmly recommended for every serious

organist because it reflects the viewpoints of a cultured musician on the subject of church music, and because in this enlightened age the reader never makes the mistake of believing everything an author says to him. Dr. Davison probably could not last half a season in the employ of an average church—just as the average organist could not last half a season in the employ of Harvard Chapel. Consistency is the one element which the Author has, curiously enough, forgotten to mention. It is a thought-provoking book. Any reader who is too fond of his own preconceived notions may call it merely a provoking book. It makes engrossing reading and is written in a literary style that will surprise anyone who thinks of its Author merely as an austere professor of music in Harvard University.

latter Flute, Clarinet, and Vox Humana are on unit action. The Clarinet and Vox Humana are available on the Solo at 16' and 8', and 8' only on the Accompaniment.

This latter Flute on unit action is drawn on the Solo at 16', 8', 4', 2', 2 2/3', and 1 3/5'. Now in playing any of these outside the 8' the Solo Flute is automatically cut off and stays off until all pitches outside the 8' are canceled; of course the 8' of the unit speaks on the Solo when some of the other pitches are drawn in combination.

With this scheme of wiring one has nearly any combination for all practical purposes and yet has a straight organ when wanted. The Solo is drawn on the Pedal at 8', also the Diapason and unit Flute. The Tuba is available at 16' and a Cymbal on the lower 12 notes. My 16' Bourdon is in the lumber pile and I am going to try my hand at making it this winter. A set of Xylophones is playable on either manual, while the Glockenspiel and Chimes are on the Solo only; the latter is hung in the hallway on the same side of the room as the organ chamber.

The organ is controlled by stop-tongues, red, white, amber and black, in one row above the upper manual; these are moved by hand only for the present. This being a residence organ, the percussion is varied from the usual equipment. The Cymbal adds to the liveliness at the climax, while the Xylophone adds accent either as melody or counter-melody. I hope some day to get the Harp bars, as I can rebuild an action I now have for them.

I seem to have figured the shade-opening about right, as the full organ is not oppressive in a room 15' x 24'. My blower is in the basement and controlled from the console by a combination of mechanical and electrical means, which is much cheaper and just as serviceable as remote-control. The console is in a corner of the room, opposite the chambers, connected by a 40' cable which allows it to be moved away from the wall for adjustments. The organ is a one-chamber job entirely under expression. There are two Tremulants, one for the Vox Humana and the other for the rest of the organ.

My living-room is of the beamed-ceiling type with a large cobble-stone fireplace, all on the rustic order, and is partly resonant, but not enough to affect the tone of the organ. I placed the Chimes in the hall, as they made a better effect than when under expression, delivering a clear instead

Building My Own

How an Organist went about the Task of Buying two Discarded Organs and Building an Instrument for his own Home

By CLAIR H. DUNHAM

EVER SINCE I can remember I always loved the organ and had a desire to play one, but being born of "poor but honest" parents the reality always seemed out of my reach. As time went on I availed myself of opportunities to listen to organ recitals, and later in life I happened to be in Portland, Oregon, and heard a recital there, and the memory of that instrument and its tone colors never left me.

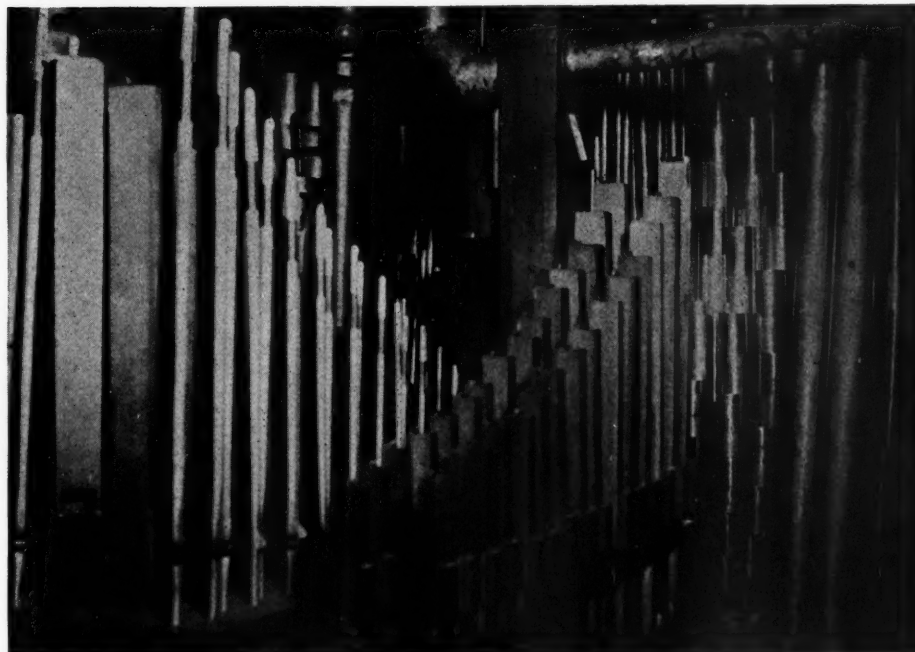
Several years later I returned to Detroit. The theater near me had an instrument which was a combination piano and organ, with pedals, and originally was operated by an automatic player. Gradually the mechanism wore out and several years ago the management decided to install a new instrument of the conventional type. This is where I come into the picture, as I procured what they discarded. The outfit had two manuals; the lower playing a piano, the upper one the organ.

The organ part was a straight organ action of the slider type with sets of 61 pipes, 8' pitch, for the following voices: Tuba, Clarinet, Violin, Viole Celeste, Flute, Oboe, and Vox Humana, and a Piccolo at 4' pitch. The pedal-clavier was concave-radiating and there were a blower, generator, 40' of cable, etc.

I happened to get another of these same outfits which was in storage, and proceeded to build my organ. I completely wrecked the piano-style console and built a standard console, using the same casework, as will be observed in the photo. After many weeks of wiring I had the cable ready and the next part was the installation of the organ in my home—which I had purchased outside of Detroit, along the St. Clair River.

I installed my organ in a former bedroom off the living-room, making an opening 8' x 2' for it to speak through. This in turn was covered by a piece of sanitas (a sort of oil-cloth used by decorators) stretched on a frame work, flush with the wall. When the wall was redecorated in the living-room the tone-opening was unnoticed. The shades are just inside the chamber, which is 9' x 12', and just below the ceiling.

My organ assembly is partly straight, partly duplex, and partly unit—a sort of happy combination of all these types. The Tuba, Violin, Voix Celeste, Flute, and Oboe I left on the slider-chest, adding 16' and 4' couplers to this, also one that cuts off the 8' pitch. This I called my Solo Organ, while the lower one I called my Accompaniment, adding a new 8' Open Diapason and a used 8' Flute. A 4' coupler is also available. The Solo can be played on this at 8' and 4'. The Open Diapason,



MR. DUNHAM'S ORGAN

of a muffled sound. The door to the hall can always be placed in any position to create either a loud or soft effect.

I have a chest of the slider type; that is, one valve operates several sets of pipes of any one note. On this chest is planted from the 8' C up to 61 pipes each, a Tuba, Flute, (firm tone), Violin, Voix Celeste, an Oboe starting at the G above the 4' C (42 pipes) and continuing on up to the end of the manual. I have added 16' and 4' couplers to this chest and also an 8' Off.

The 8' Off is to cut off the 8' pitch when we couple either 16' or 4' to the chest of Tuba, Strings, etc., and substitute the Clarinet or Vox Humana at the 8'; or the 8' from the unit Flute; the possibilities are many.

This 8' Off is very useful. If the Strings are drawn at 8' and we press down the 8' Off tablet and 16' coupler, we have the String at 16' only. Now if we want a Flute at 8' we press down the 8' Flute and the Flute from the unit comes in, as the one in the chest is cut off at 8' pitch, which if it were left on would show up at 16' with the Strings. This is accomplished by the control-wire from the 8' Flute tablet, passing through a special contact on the 8' Off switch at the switch-board. When the 8' Off tablet is up, the switch is always in contact when the organ motor is running; when we depress it the switch is released and as soon as released the control-wire

from the 8' Flute (unit) is closed and if we depress the 8' Flute it plays off the unit, otherwise we would not have the Flute at 8' when we press down the tablet. I might add that the 8' Flute control-wire comes to a Y, one wire going to the slider control, and the other to the unit 8' switch, but both going to two different contacts on the 8' Off switch. When the switch tilts, one is thrown off and the other on, and vice versa.

I employ the same scheme in the matter of the Flute, being on either the Pedal or Accompaniment; and wherever the Diapason is put on, these lighter ones are cut-off automatically, as the factory warned me that the blower as supplied originally would not take care of the added couplers I had put on. In this way I always have plenty of wind. The same holds with the Solo manual when the Tuba is put on; the Flute automatically goes off, as this Tuba overpowers the Flute. This does not apply when drawn at different pitches, only at 16', 8', or 4'. This was my own get-up and it works very well.

This wiring hook-up was not all figured at once but from time to time as I figured it out and put it into effect. Even now I have other changes pending.

I have unit chests for 8' Clarinet and Vox Humana, each having 49 pipes. These two sets are supplied with 16' couplers independent of each other. There is a Piccolo

which starts one octave above the manual and extends down for 30 pipes, ending at the second G from the treble end of the manual. The balance of the set is drawn from the unit Flute, on down to the 8' C. The unit Flute (softer than the one on the slider chest) is available at 16', 8', 4' (partly Piccolo), 2 2/3', 2', 1 3/5' pitches. My 2 2/3' stops at top F of the manual, the 2' at the C below; the 1 3/5' at the second G-sharp, as I have only the 12 notes above the manual compass. Someday I expect to have it extended enough for all practical purposes.

This is my lower, or Accompaniment manual: An Open Diapason of 61 pipes from 8' C has its own chest, and is coupled at Octave 4'. The Clarinet and Vox Humana are at 8' only, the unit Flute is available at 8' and 4', and this chest of Tuba, Strings, Flute, and Oboe is available at 8' and 4'.

The Pedal is as follows: 8' Open Diapason, borrowed from Accompaniment; 8' Flute from unit; coupler from chest of Tuba, Strings, Flute and Oboe does not reach far enough down to be of any use. The Bourdon I spoke of building will be an extension of the unit Flute, 12 pipes only, not a complete set of 32.

The lower 12 notes of the 16' Tuba are on the Pedal only and the balance of the Pedal is filled in with the 8' Diapason. Of course this is not as it should be but it cannot be different until I separate the Tuba off the main chest it now is on.

When my Bourdon is completed it will handle most of the Pedal work. the 16' Tuba in connection with the Cymbal gives a real bass-drum effect for band music. I find that guests demand and like all classes of music and my residence organ has most of the extra trimmings to satisfy.

For the Pedal Bourdon that I am to extend from the unit Flute 12 notes, I expect to get the dimensions from the factory when I am ready. I shall buy lumber enough for one first, and if it turns out all right I shall continue. I have a wind-chest I have saved for them, so I won't have to build one.

When I was about to buy the organ I consulted the engineer of the power company about the cost of operating the 2 h.p. motor and was informed that the cost would be about 5c an hour. I have never made any accurate tests to check up on it but my light-bills seem to verify his estimate.

There is much prejudice in organ circles against the type of organ commonly supplied to theaters, but this organ was built to satisfy my own craving for an organ, and as for my part I am entirely satisfied in that respect. As for my list of pipes, here it is:

16' Tuba 73

8' Diapason 61

Flute 61 (firm tone)

Flute 61 (soft, unit)

Violin 61 (keen)

Voix Celeste 61

Clarinet 49 (12 to be added)

Oboe 42 (starts at G)

Vox Humana 49 (12 to be added)

4' Piccolo 30

And this makes a total of 548 pipes already installed.

Putting this pipe-work into stops we get the following stoplist:

Pedal

16 Bourdon

Tuba

8 Diapason

Flute

Cymbal

Solo to Pedal

Solo

16 Flute

Clarinet

Vox Humana

8 Flute

Violin

Voix Celeste

Tuba

Clarinet

Oboe

Vox Humana

4 Piccolo

2 2/3 Twelfth



MR. DUNHAM'S CONSOLE

- 2 Fifteenth
- 1 3/5 Tierce
- Xylophone
- Glockenspiel
- Chimes
- Tremulant
- S-S 16', 8', 4'
- Accompaniment
- 8 Diapason
- Flute
- Clarinet
- Vox Humana
- 4 Octave Diapason
- Flute
- Xylophone
- L-L 8', 4'

I am passing on my experience to other readers of a mechanical turn of mind who may want an organ, as they can have one at a minimum of expense and be free from repair bills, as one can have a thorough knowledge of the working of the instrument, make alterations in wiring etc. and know what takes place when a stop-tongue is drawn or a key depressed. Needless to say I have spent many happy hours at the console of my organ and something can always be worked out with different combinations, keeping the interest at its height.

Electric Action in 1876

Roosevelt's "Inviolable Rule" on Graft and Stoplist of Organ Using Electric Action "For the First Time" in America

HISTORY is another of the queer things of the world. When facts have not been recorded at the time they were definitely known much contention follows. Thanks to the cooperation of our readers we have been able to put on record many events of importance. And thanks to Dr. John M. E. Ward of Philadelphia we present herewith a photograph of an 1876 organ built by Roosevelt and almost the first to try electric action. Dr. Ward's letter tells the story:

"The Centennial organ of 1876, built by Hilborne L. Roosevelt, contained about 45 registers and there were three manuals, Great, Swell, and Solo. It had individual-pneumatic chests of the Roosevelt type and was located in the center of the main building, in a side gallery.

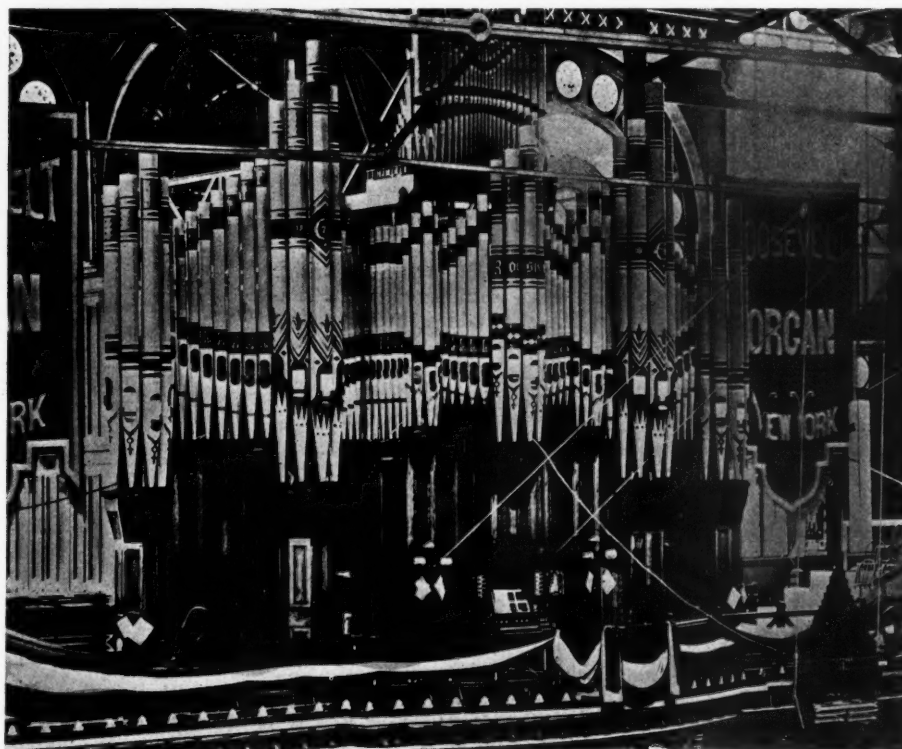
"There were a few adjustable pistons and pedals, set by small buttons located in enclosed closets on

either side of the console, but my memory says they were mostly unreliable. The main bellows were operated by water-motor.

"The organ was sold and removed to Mechanics' Hall, Boston, about 1885."

The point of interest is the all-electric division which may be seen in the lower right corner of the photo, suspended in mid-air, and though it appears to be attached to the gallery it is actually "about 30' from the front of the gallery." Dr. Ward continues:

"The small electric organ, suspended by ropes from the rafters by means of the cables clearly visible in the photograph, was playable from the Swell manual after canceling all the Swell stops. I believe it contained but one register, a Vox Humana from tenor-C, and was made by Cavaille-Coll of Paris. The current was supplied by batteries which also operated the small bel-



A ROOSEVELT ALL-ELECTRIC ORGAN OF 1876

In the lower right corner is the all-electric division, suspended by cables as clearly seen in the photo and hanging in mid-air about 30' in front of the gallery to which it appears to be attached. This division was truly all-electric, though the main organ had nothing to do with newfangled ideas about electricity and used a water-motor to operate the bellows, seen in the lower left corner. Notice the name Roosevelt painted on the little group of pipes in the center of the elaborate case—which may, perhaps, have been considered an object of beauty in the good old days. Notice also the division high above the center of the organ, and the glorious banners flanking the case, left and right. Roosevelt believed in making his name known, and was all the greater artist for it.

lows clearly discernible in the photo.

"I believe this all-electric organ was Roosevelt's pioneer. We must remember that in 1876 electricity was in its infancy and this little organ suffered from insufficient and unreliable current—also from large magnets with a direct pull against wind-pressure.

"I played this organ on numerous occasions and as it was placed there for exhibition as well as entertainment purposes, everyone who desired, played with it and on it. The result was that the batteries of the little fellow were usually exhausted. Since it was considerable of an expense as well as quite a job to renew the batteries, they were often neglected. For these reasons the all-electric organ suffered in reputation, though it none the less was a sensation.

"This was not the first electric organ in Philadelphia. This honor goes to St. Augustine's Catholic Church where an electric organ was installed in 1869."

In regard to this electric action used by Roosevelt we have his own comments, written in 1883. But first let us note this statement to which he gave hearty emphasis by writing it in capital letters:

"It is our inviolable rule to provide for NO DISCOUNTS OR COMMISSIONS UNDER ANY CIRCUMSTANCES. WHATEVER, but to give at the outset net cash figures, which, as before stated, are as low as the quality of the work will admit, though apparently high in comparison with what may be offered on paper by less scrupulous parties." Organ-building is a grand old art.

But to quote Mr. Roosevelt on his electric action:

"In exceptional cases . . . we have employed electricity in lieu of the ordinary action with eminently satisfactory results. One of the most successful instances is to be met with at Grace Church, New York City, where the old organ in the western gallery and an Echo Or-

gan in the roof are both connected with the new organ at the east end of the church, all being controlled by one set of key-boards placed in the chancel. A distance of 150' separates these organs from each other, and upwards of twenty miles of electric wire are used, yet the response is instantaneous in every instance." The twenty miles would confuse the public but not an organist, nor was it intended to fool anybody, for Roosevelt hardly worked on that basis.

"Another instance of its practical utility was afforded by our organ built for and used in connection with the great May Festivals held in New York and Chicago in May, 1882, the organist being enabled to sit immediately in front of the conductor, although the instrument was placed in a comparatively remote locality underneath the rear portion of the stage. The use of this action also enabled us to take the instrument down in New York, remove to

and re-erect in Chicago within the space of three weeks."

Mr. Roosevelt continues by cautioning the public that the Roosevelt Organ did not use electricity to do the whole work but only to cover the distance between console and chest; in the chests he of course used pneumatic-motors. Grace Church organ was erected in 1878 and was a divided affair of 71 registers.

Returning now to electric action in another Philadelphia organ we quote Dr. Ward:

"This program came to me from my father who attended the recital as a guest of Mr. Thunder. Mr. Thunder and David D. Wood were THE organists and teachers in the days of the 70's and 80's, and as Mr. Thunder was a friend of my father's, naturally he took me to him for lessons. So I played this organ many times. But to the best of my recollection the electric Solo manual was not playable in my time there, from 1875 to '78.

"I made mention of this document while electric actions were being discussed at the Guild convention some three or four years ago, but as I did not have the program with me at the moment to verify my statement, the news was received by some with a question-mark. Sooooo, it's now up to you to put it all in print for the edification and benefit of future generations."

Which we herewith at once do, with hearty thanks to Dr. Ward. The document is a two-page program, showing that on May 6th, 1869, Henry G. Thunder played Bach's Prelude and Fugue Bm, Mozart's transcribed Andante from the "Clarionet Quintett," Mendelssohn's Sonata in F, and two movements from a Rinck Concerto, while an assisting choir sang. Listed as one of the organists, presumably to accompany the choir, was "Master Robert Winterbottom," and we must speak to him about that.

"This instrument," says the program, "originally built in Baltimore by H. F. Berger, 1852, has been remodeled, with additional stops and new Solo manual, by Standbridge Brothers. The Electro-Magnetic action is used for the Solo Organ, and is introduced for the first time in this country by Messrs. Chester, Patrick & Co., electricians, 38 South Fourth Street." Tickets for the opening recital by Henry G. Thunder and Master Robert Winterbottom were fifty cents each. The stoplist shows 43 stops but they followed the grand old custom of the period: "Couplers to all the key-

boards; Tremulant and bellows-signal; making a total of 50 registers, comprising 2180 pipes."

Historically

An Organ of 1869

PHILADELPHIA, PA.

St. AUGUSTINE'S CHURCH

Built in 1852 by H. F. Berger, Baltimore, Md.

Rebuilt in 1869 by Standbridge Brothers, presumably of Philadelphia, who added three registers to the Great and a completely new Solo Organ.

Dedicated, May 6, 1869.

Organist, Henry G. Thunder.

PEDAL

- 16 Sub Bass
- Op. Diapason
- Dulciana
- 8 Violoncello
- 4 Principal
- 16 Trombone
- 8 Fagotto

GREAT

- 16 Bordun
- 8 Open Diapason (new)
- 2nd Open Diapason
- Melodia
- Gamba (new)
- 4 Principal
- 3 Twelfth
- 2 Fifteenth
- IV Mixture
- 8 Trumpet (new)

SWELL

- 16 Bordun
- 8 Stop'd Diapason
- Open Diapason
- Keraulophon
- 4 Principal
- Flute
- 2 Fifteenth
- 8 Trumpet
- Hautboy
- Vox Humana (new)

CHOIR

- 8 Stop'd Diapason
- Open Diapason
- Violin
- Dulciana
- 4 Principal
- Flute
- 2 Fifteenth
- 8 Clarionet

SOLO (new)

- 8 Clarabella
- Gemshorn
- Biffare
- 4 Harmonic Flute
- 2 Piccolo
- 8 Trumpet
- Clarionet
- Hautboy

All of which is printed exactly as it was 64 years ago. What is a Biffare? Dr. Audsley in his superb book of Organ Stops says it was

sometimes made with one of its two mouths somewhat higher than the other, "whereby a pleasant sort of vibration is caused." And he also says it was sometimes made by using two pipes of the same quality, one tuned slightly higher than the other. Dr. Audsley instead of considering the Bifara (as correctly spelled) a freak, laments: "For many years we have pleaded for attention to be given to tone-coloring in this direction." If anyone wants to experiment with this he will find suggestions in the book from which we quote.

"The organ was rebuilt into a 3m by Bartholomey less than a decade ago," continues Dr. Ward, "and while it was being dismantled I visited the remains, hoping to find some relic of the electric outfit. No trace was found, according to the workmen. I faintly recall trying, about forty years ago, to trace the firm of Chester, Patrick & Co. but no record was ever found."

Speaking to "Master Robert Winterbottom," now Mr. Robert J. Winterbottom, one of the elect of New York City's splendid line of organists, we get the brief comment, "It was indeed my privilege . . . I would gladly send any documents of interest, but I have none, only imperishable memories."

And thus we record a few more of the "imperishable memories" surrounding Roosevelt and early American organ-building history.

—ELECTRIC "MUSIC"—

St. Martin's Church, Henin-Lietard, France, has installed an electric "organ" and seems to be satisfied with its synthetic music. It has three manuals and pedal, and there are forty "stops." As Captain Ranger has shown in his remarkable Ranger-tone, with properly made fundamentals we can as easily produce forty million varieties of tone as forty. But these instruments, remarkable as they are, are not by any means to be considered a substitute for the organ but distinctly an accessory to it. Captain Ranger has already made excellent installations in that manner, and a complete demonstration unit has been purchased by Franklin Institute.

—STANDARDIZATION?—

The order of the crescendo-shoes were arranged thus by three organists playing the John Compton B.B.C. Organ:

Thalben Ball: Great, Choir Swell.
G. D. Cunningham: Choir, Great, Swell.

Sir Walter Alcock: Swell, Choir Great.

What Does the Public Like?

The Latest Questionnaire of the Literary Digest Produces Some Interesting Figures for the Organist

PERHAPS the Literary Digest performs a service to the organ world in its recent tabulation of likes and dislikes. The Digest printed in one issue a coupon which its subscribers could cut out of the magazine and mail back at their own expense to say what they liked and disliked in radio programs. That of course brought in entirely different results from what the Literary Digest's famous election and prohibition polls brought in, for the new method encouraged the busy-bodies and the grumblers.

If anyone will turn to page 9 of the December 16 issue they will see that the kickers and grumblers had a glorious time saying there were 449,115 things they did not like, while they admitted only 3672 things they did like. The grumbles outnumbered the thanks 122 to 1. Funny world.

However, in this first outburst the organ was not mentioned by the Literary Digest in its tabulations. We do not know whether the Digest compiler cut the organ out of the tabulations, whether the organ was mentioned so few times in the grumble column that it was not worth recording, or whether nobody grumbled against the organ. We may however take some comfort in the conclusion that if the organ had been grumbled against very much the Digest compiler would automatically have had to record it, and since he did not record it we may conclude that it was not grumbled against. Anyway it costs us nothing to hope.

But when the second tabulation came in the Literary Digest for Dec. 23 the organ had its place, and it would seem almost to be a complimentary place too. In the second tabulations the dislikes ran thus in a count of 16,400 returns:

548 Vocalists;
320 Orchestra;
286 Opera;
224 Organ.

Which gives an average of 1.3% against the organ and organist. The radio offers vocalists at the slightest provocation; they intrude in every possible program; radio program-makers know that vocalists can be had for the least money, but the Literary Digest tabulation shows them in the Dec. 23 issue to have the maximum number of dis-

likers. To every one that dislikes the organ there are more than two that dislike singers; if any organist cares to present these facts and figures in an effort to sell his services over the radio we wish him luck.

Other interesting figures are taken from the Dec. 23 tabulation on music returns to show the number of likes and dislikes, and we place them in the order of greatest preference. The first figure shows the likes, the second the dislikes, and at the end of the line we show the number of persons who like it to every person who dislikes it—for example there are 17 persons who like the orchestra, to every one person who dislikes it.

5458.	320.	Orchestra, 17 to 1.
4522.	122.	Brass Bands, 37.
3490.	286.	Opera, 12.
2606.	182.	Classics, 14.
2492.	224.	Organ, 11 to 1.
1996.	220.	Jazz-Bands, 9.
1722.	128.	Instrumental, 13.
1704.	166.	Men's Quartets, 10.
1294.	548.	Vocalists, 2.
1190.	22.	Light Opera, 54.
1150.	72.	Old-time Songs, 16.
1308.	362.	Church Services, 4.
674.	224.	Sermons, 3.
658.	26.	Hymns, 25.
1370.	14.	Damrosch, 98.
1038.	16.	N. Y. Philharmonic, 56.
650.	4.	Philadelphia Orch., 162.
524.	6.	Dr. Fosdick, 87.
374.	116.	Fr. Coughlin, 3.
178.	10.	Dr. Cadman, 17.

Now if these figures show anything they show (let us begin at the bottom) that the sincerity and constructive calmness of Dr. Fosdick appeal to humanity and stunt question-answering does not.

They show that the simple stuff Dr. Damrosch presents appeals to more people than the magnificent programs of Mr. Stokowsky, and that the Philadelphia Orchestra is now far ahead of the New York Philharmonic in every detail of performance does not impress the popular mind and the cheaper programs still hold preference. That ought to mean much to the organist.

But on the other hand we must remember that to every one person who dislikes the Philadelphia Orchestra's perfection there are 162

who like it, whereas to every one who dislikes the popular Damrosch programs there are only 98 who like them. That is, real music masterfully presented by the world's greatest orchestral conductor is slowly gaining.

To every one person who dislikes the church service there are only four who like it; to every one that dislikes sermons, only three who like them; to every one who dislikes hymns there are 25 who like them, but only 658 persons out of 16,400 said they liked hymns while 1996 like jazz-bands, 2492 like the organ, 3490 like opera, and 5458 like the orchestra.

These figures thus become misleading unless we study them rather carefully, and we dare not forget that this test of the Literary Digest's cannot rank with the tests on elections and prohibition; if they did we would have a set of figures to which it would be impossible to pay too much respect. The Literary Digest has invariably come out on top in its poll tests.

Finally we give the percentages, roughly calculated. Out of 16,400 opinions tabulated we get these percentages in the likes column:

33	Orchestras;
27	Bands;
21	Opera;
15	Classics;
15	Organ;
12	Jazz-bands;
8	Vocalists;
7	Old-time songs;
8	Church services;
4	Sermons;
4	Hymns.

And the grand old organ does not seem to figure so badly there, does it?

What to do about it? Write a letter to the program director of Radio City, New York, N. Y., and give him these percentages. Then, if anyone wants to increase his income, present them personally to every possible prospective employer of radio talent; show him that the organist, costing possibly only 5% as much as an orchestra, is almost 50% as popular with the public.

—IF—

"Few of us would retain our posts if church services were reported by professional music critics and if people paid a set fee to hear us and our choirs."

—DR. ARCHIBALD T. DAVISON,
in Protestant Church Music in America.

—J. C. CASAVANT—

In briefly reporting in our last issue the death on Dec. 10 of Joseph Claver Casavant, president of Casavant Freres, there was not time to assemble the facts of his career for adequate presentation in these pages. He was born Sept. 16, 1855 (we presume in St. Hyacinthe) receiving his early education at the Seminary, St. Hyacinthe, Quebec, Canada. His father, Joseph Casavant, had a small organ factory and completed his first organ in 1845.

The two sons, Joseph Claver and Samuel (born April 5, 1859, died Nov. 23, 1929) entered their father's factory, and upon his death went to Europe (primarily to Paris) to improve their knowledge of organ building, returning to Canada in 1879 when they opened their own factory in St. Hyacinthe, building their first organ in 1880 for Our Lady of Lourdes, Montreal.

Three years later a second organ was built for the Chapel of this church and was the first Casavant to be equipped with adjustable combination pistons. A little later Dr. Salluste Duval, an amateur organist, suggested to the Casavants the rocker form of adjustable action and they immediately developed the idea and used it in 1885 in the Casavant for St. Hyacinthe Cathedral. As a matter of historical record it is worth while to note two letters written to the Casavant brothers by Walter F. Crosby, manager of the Roosevelt organ works, New York City.

Mr. Crosby wrote, on Jan. 20, 1887:

"Please accept my sincere thanks for your favor of the 10th inst., duly received. It is very kind of you to extend your sympathy in regard to Mr. Roosevelt's death and I know it is heart-felt on your part.

"I shall be very glad to receive the drawings which you promise to send and trust I have not seriously troubled you in asking for them.

"I am afraid you have a long and expensive course before you in electrical experiments. We have been through it and know what it means. If you wish to use electric action my sober advice to you would be to make a trip to this factory and study all that we have done, after which you are welcome to adopt our methods or improve on them, as you see fit.

"I note that you feel compelled to give up all idea of joining us in our work here and, though I regret it, I feel that, under the circumstances,

it may be for the best, at least until our future policy is more fully settled upon.

"Trusting that the combination drawings will arrive soon, and again thanking you for them in advance, I remain, with kind regards, Yours very truly, W. F. Crosby."

The drawings of the new combination mechanism soon reached the Roosevelt factory in New York City and the following reply was written to the Casavant brothers on Feb. 11, 1887:

"I am ashamed of myself for not having acknowledged the receipt of your kind letter of January 27th, and the very satisfactory drawings which accompanied it, but really I have been so overrun with work that I have not been able to find time for my correspondence, and am even now attending to it in the evening.

"I can not thank you sufficiently for your kindness and for the trouble you have taken to present, in so full a manner to us, all the details of your valuable device.

"In return permit me to say that we will always be glad to furnish you with full data in regard to any of our specialties, whether patented or otherwise, and help you to manufacture them in Canada, should you wish to do so. It has always been our principle never to attempt to handle patents outside of the United States, or to control or restrict the use of such good things as we may be fortunate enough to invent, excepting as regards our own country. It is owing to this principle, and at my suggestion, that Mr. Frank Roosevelt wrote you a few days ago asking if you would not like to have us get out patents in this country for your Combination Action invention, said patents to be in your name, but the use of them in the United States to be transferred to, and controlled by us, and all the expense of getting the patents to be borne by us. I sincerely hope that you will feel disposed to do so. I am very much obliged for your having sent me more details than I asked for, as they are valuable information and give us a clearer understanding of the whole subject.

"Sincerely hoping that we may soon see you again here, and again thanking you for your kindness and courtesy, I remain, Yours Very Truly, W. F. Crosby."

And there indeed was well-deserved tribute to the two Casavants. Success continued to come their way, and in 1890, ten years after building their first organ, they built

their first 4m for Notre Dame Church, a 4-82 "and still the only instrument in the Dominion having a 32' front."

After Dr. Duval, "who was a very fine amateur organist and general savant who played at the Church of St. Jacques on the opposite side of the street from Our Lady of Lourdes Church" where the first Casavant Organ had been erected in 1880, had made the suggestion which led to the combination action that so interested the Roosevelt factory, the Casavants began turning their attention to electric action, and when the Notre Dame organ was built it had electric action for the pistons, but it was not until 1892 that the Casavants applied electricity to the key-and-stop-action. "This was at the Ottawa Cathedral, and the action is still working."

J. C. Casavant specialized in tonal matters while Samuel Casavant took care of the mechanism. "J. C. was happiest when finishing organs, and would often work on into the small hours of the morning, and although for the last three or four years he had not been away from the office so frequently for this work, he still went occasionally, almost up to the end. His last trip of any consequence took him to Leominster, Mass., where he finished a 4-70 for St. Cecilia's Church—and that instrument was dedicated on the day of his funeral!" In 1924 he made a trip to Paris and did the finishing work on the 41-stop Casavant in the Blumenthal residence.

Honored and loved at home, he was also the recipient of distinguishing honors abroad. In 1905 he was received by King Edward VII at Windsor, and in 1925 the Vatican made him a Commander of the Order of St. Gregory.

"His death occurred on Sunday, Dec. 10, after a short illness of ten days; his funeral services were held in the Cathedral of St. Hyacinthe and in the beautiful Chapel of the Seminary where he was educated, and of which he was a great benefactor. His remains lie in a special vault in the crypt of the Chapel."

He is survived by three daughters. Since his brother's death in 1929, Aristide Casavant, son of Samuel Casavant, has been vicepresident of the company. An exhaustive history of the Casavant family has been published in a book that makes interesting reading for those who understand French; the Casavants originated in France where their history began in 1681.

Boychoir Problems

Some of the Details by which Excellence in Tone and Interpretation May be Obtained from Choirs of Boys and Men

By EDMUND SERENO ENDER

THE BEST training for the profession of choirmaster is gained by singing in a choir when one is between the ages of ten and fourteen. With hardly a *school where the aspiring student can gain experience in the routine of choir-directing, there remain but two ways in which a young man can secure adequate training as a choirmaster: either as a chorister in some good choir, or by serving as assistant to a skilful choirmaster. Most of the great church musicians of England were either choir boys or assistants; some were both.

While the future choirmaster is singing in the chorus, he should be studying the pianoforte in order to develop a good technic for the organ. He should read a great deal of music of all kinds—hymns, chants, anthems, song and violin accompaniments, string quartets, etc. Sight-reading and an ample technic make a good organist. A knowledge of harmony and counterpoint is desirable, as it is general musicianship that is needed in the organist-choirmaster.

Singing is one of the most important things for the choirmaster to study. When I decided to enter the field of choir-training as my life's work, I consulted a wellknown choirmaster as to the proper procedure for the study of this specialty. He advised me to have my own voice cultivated. "Learn to sing," he said; "then you can teach others." If choirmasters will follow that advice, the first step will be taken toward checking that most impractical and unethical habit on the part of some churches, of engaging a singer, often of doubtful music education, to direct the choir, and relegating the organist to the position of mere accompanist. Fortunately, in the Episcopal Church that custom is not prevalent, but it once held sway

—NOTE—

*The Author refers to the period when most of today's professional organists were students. The situation has been changed, much for the better in very recent years, and there are now at least three schools where choirmastership is definitely and expertly taught. On the other hand, so far as we know, none of these has as yet developed a course for boychoir work.—T. S. B.

among Protestant Churches in the days when organists were all too incompetent and in churches where music standards were low enough to admit of such practises.

... DISCIPLINE ...

Discipline is difficult to define. In a military camp it is one thing; in the home it is another. In the office it differs from on board a ship. In a choir of boys, the more rules there are to observe, the more will be broken. A few rules affecting their conduct in church and while singing should be enforced. Boys respect a choirmaster whom they find to be firm, fair, sympathetic, and skilful; and they will readily carry out his wishes to the best of their ability.

As a rule, boys are good sports. They will accept punishment where they realize it is deserved, but they are quick to resent any unfairness or partiality. If a certain boy is inattentive, keep your eye on him. If he fails to sense the fact that you are watching him, keep him after the rehearsal or service and have a talk with him. Any singling out of a boy before the group for the purpose of a violent reprimand is sure to cause that boy to feel resentment at the injury, and to produce a conflict which will inevitably lead to misery for the choirmaster. Boys should enjoy their rehearsals, take pride in their choir, and regard their choirmaster as a real friend.

In a choir school, the matter of discipline is handled much more easily than in the parish church which gets its boys from the neighborhood. There is discipline in the whole atmosphere of a well-run school, and the choir work takes an important place as part of the curriculum. Then, too, perfect and punctual attendance at rehearsals is made possible—a matter of considerable importance.

It may seem superfluous to urge choirmasters to watch the appearance of their boys, but I have seen many choirs where some members needed a hair-cut, others had soiled hands, the cottas of others were wrinkled. See that each boy wears neat black shoes, a white collar, and a black Windsor tie (white for festival services).

Secure the services of a crucifer who will carry the cross properly.

The sung processional is an Americanism, but a good one, and I think most churches use it. Encourage in your choir graceful carriage, and discourage any attempt to sway while walking, or to match with military precision.

The procession should begin with the smallest boys as leaders. That plan is not always followed in England. Certain places of honor are given to older boys. These honor places are usually end seats and seats in the center—pivotal points. This arrangement has its advantage in making possible the placing of an experienced boy beside a new one, thus giving confidence to the younger boy. I feel, however, that the appearance of the boys in procession is greatly improved by the other arrangement.

... REHEARSALS ...

If a rehearsal is not a success, it is usually the fault of the choirmaster. Not many choirs can boast of more than two full rehearsals a week, and most of us are limited to one. Waste of time is one cause of failure to get results. Lack of preparation on the part of the choirmaster is another.

Some choirmasters prefer to have all the music intended for rehearsal placed in a folder for each member of the choir. That is well. It is equally satisfactory to have two wide-awake boys pass out and collect the copies. That short break serves as a breathing space and rests the voices. In addition, it obviates the necessity of giving out several hundred copies before rehearsal and gathering them afterwards, and at Christmas and Easter there is usually so much music in preparation that it overflows the folders and gets on the floor.

The commonest manner of wasting time is for the choirmaster to make extended explanations before and after each number, to stop the choir at each mistake and go over the number repeatedly from cover to cover. It is much quicker and less disheartening to the singers to spend a few moments on the difficult passages; then, when the wrinkles are ironed out, start at the beginning and go straight through the composition. Have a system—something like this, perhaps:

Music for next Sunday in this order: hymns, psalms, canticles, anthems.

Then a few moments' criticism of last Sunday's work, with special remarks on what to be careful of in

the following Sunday's program.

All this should require no more than one hour, and that leaves thirty or forty minutes for new music.

As boys will not do good work for a much longer period than an hour, they should be dismissed, and the men kept for a short while to rehearse special parts.

The boys should be taught their parts thoroughly before the time set for the rehearsal. Nothing will create a distaste for boychoirs among the men singers more readily than having to repeat sections of a composition several times for boys who do not know their parts.

Let me stress the importance of light, relaxed singing for boys. Fatigue due to loud singing—particularly in chanting—is a primary cause of flatting.

Humming is excellent practise; it induces soft singing and cultivates a keen ear for the blending of tone. One of my colleagues who is an excellent choirmaster told me of an experience which shows very clearly his idea of proper tone, and also emphasizes the misconception on the part of many whose taste has not risen above community singing. At the conclusion of one of his services, a visiting priest said to him, "Your boys don't sing very loud, do they?" My friend replied, "Sir, that is the finest compliment which has been paid my work in a long time!"

We mentioned preparation for the rehearsal. The best preparation is for the choirmaster to prepare himself. Never enter the rehearsal room tired, nervous, irritable, or ready to jump at the slightest mistake. Boys are quick to observe the mood of the choirmaster, and they will react to it without fail. A good policy, and one that every choirmaster can follow, is to start his rehearsal with every member of the choir smiling, and have them leave with a smile. If the work is drudgery, the results cannot be satisfactory. Remember this: all boys like to feel that they are members of a GOOD choir.

—M.T.N.A.—

"Attendance records were broken with a registration of nearly 800," writes the secretary, Dean Swarthout of the University of Kansas. Albert Riemenschneider was the president who "in a difficult year was able to gather together materials for a convention program of unusual interest and strength." Karl W. Gehrken is president for next year.

Easter Carols

Some Delightful Numbers for an Easter Carol Service

By LeROY V. BRANT

THE average American the word carol connotes the Christmas season, but there are carols no less authentic, and in their way no less beautiful, for other festivals of the ecclesiastical year.

For some years I have been slowly gathering materials for an Easter Carol Vesper Service. The carols, I felt, must be of musical interest and of historical interest, especially inasmuch as a high standard for Christmas carol programs had already been set.

I am mostly indebted to Ditson for help in assembling these carols, all but one are Ditson publications.

"Spanish Easter Carol of the Lambs" is for 8-part and sounds difficult, but is not; an authentic carol sung by the peasantry of Spain, arranged by Harvey Gaul, and with a true Latin lilt.

"Russian Easter Carol of the Trees," arranged by Dr. Gaul, "from White Russia," is for solo soprano, soprano, alto, first and second tenor, and first and second bass; it has the somber, triumphant beauty of Russian music.

"Alleluia Christ is Risen" is another Russian number, a folk song, set by Kopylow, arranged by Dr. Gaul, for the usual four mixed voices, dividing only on the last few bars. The real thrill of the Easter season is in this number.

"Once Upon A Black Friday," a Provencal Easter carol arranged by Dr. Gaul, is the most beautiful single item I have discovered. Beginning with a somber strain, "Once upon a black Friday acorns fell from a black tree," it gradually emerges, as Christ must have emerged from the tomb, into a triumphant "Surrexit Pastor Bonus!" a climax that is overpowering.

"Jedus Is Risen" represents our American Negro concept of the meaning of Easter, is beautiful, and worthy of a place on such a program. It has the characteristic Negro rhythmic interest and melody. Arranged by Dr. Gaul.

"Three Men Trudging" is another Provencal carol, arranged by Dr. Gaul. A post-Easter carol is this, telling of the scene on the road to Emmaus, but worthy to be included in our program. Another thrilling

climax is offered, like that of the Black Friday carol.

"Spanish Easter Carol" is the title of a striking number which Dr. Gaul has arranged for mixed choir with sopranos and tenors divided. Picturing the Easter procession passing down the highway, offering devotions, one hears the old liturgy of the church, and the rhythmic marching of the multitude.

"Christ Triumphant," by Pietro Yon, set for men's voices, is probably so well known that remarks are superfluous, except to say that the men's setting is striking and full of Easter spirit. Published by J. Fischer & Bro.*

I cannot describe the emotional effect these carols have upon me—strangely beautiful they are, almost of another world, unlike almost any other music I have heard. I can recommend them without reservation to the choirmaster who wishes to give his congregation something unusual, something deeply spiritual, something that will send the congregation away "walking on the clouds of glory" which should surround the queen of the ecclesiastical festivals.

—NOTE—

*In fact the Yon number proved to be of such merit that it had to be produced for all sorts of choirs in innumerable arrangements and also as an organ solo. Its Easter popularity has almost equalled the Christmas popularity of Mr. Yon's *Gesu Bambino*, though the Easter number is of entirely different character.

—T. S. B.



—CHOIR COURSES—

Dr. William C. Carl announces two Guilman Organ School courses for choirmasters in New York City. The first is by Hugh Ross on vocal tone, conducting, and the oratorio, Thursday mornings at 9:00, from Feb. 1 to March 22; the second is a course on worship and music, by Dr. J. V. Moldenhawer, at 4:00 on Jan. 10, 24, 31, and Feb. 7. Both courses are open to guest registrants.

Mr. Ross will discuss "The Messiah," "Creation," "Elijah," and "St. Paul," from the standpoint of preparation for public performance, dealing with "tempo, phrasing, tonal balance, characteristic points of vocal technic, etc.," all of which will be fully illustrated. "How to conduct a choir, and a thorough understanding of tone-colors in the production of tone colors, and tonal expression will be thoroughly gone over."

—C. SEIBERT LOSH—

Once again there comes with startling suddenness the untimely death of another of the organ world's leading figures. C. Seibert Losh, a man of more ideas than he knew what to do with in the span of a single lifetime, died Jan. 8 of pneumonia at the hospital of his recently adopted home town, Hershey, Pa. He was born Nov. 8, 1880, in Harrisburg, Pa., and while attending the public schools of Hagerstown, Md., he conducted a little instrumental group and was able to play most of the instruments himself.

Upon graduation he entered the Moller factory, progressing to the post of eastern sales manager in which capacity he was connected with many important installations, such as that in the Chapel of West Point Military Academy. He left the Moller organization in 1918 and two years later acquired control of the Reuben Midmer & Son factory, reorganizing that ancient and honorable firm under the name Midmer-Losh Inc.

Probably the most notable instrument to be completed in that plant during Mr. Losh's control was the 5m for the Atlantic City Highschool, though work on the Convention Hall organ had been carried forward considerably before Mr. Losh in 1931 disposed of his interest and severed connection with Midmer-Losh. Upon retiring from Midmer-Losh the all-electric action of the Wicks Organ drew his attention as being the organ action of the future; after a brief period he definitely settled in Hershey, Pa., where illness and death overtook him. He is survived by his widow, a daughter, an infant son, and by two brothers and a sister; George E. Losh, one of his brothers, is vicepresident of Midmer-Losh Inc., and the Convention Hall organ was completed under that arrangement.

Seibert Losh held emphatic views, lots of them. It was always interesting to talk to him. One never knew where the conversation would fly next, but always expected it would be emphatic whatever it was. Senator Richards says of him that he had the habit of assuming special emphasis in his statements largely to see what the reaction of his hearer would be, and so it seemed. I sometimes suspected he would champion certain ideas merely because nobody else would. Thus he was devoted to the seven-octave keyboard, and built not a few of them. He was deeply concerned with the mechanics of or-



MR. C. SEIBERT LOSH

gan building. In that way he and the late Thomas A. Edison got along famously together and Mr. Losh built a recording organ for the Edison Studio, as told in our 1932 volume by Mr. Losh himself.

Duplex action, octave duplexing, melody-touch, these were a few of the mechanical problems that interested him, and the latter device was successfully employed in many of his instruments, notably the Convention Hall organ. Mr. George Losh says:

"Among the features pioneered by Seibert Losh were the development of mutations for the purpose of building colors synthetically, aluminum crescendo-shutters giving 95% free opening, and a revised system of scaling based on middle-C instead of CC, giving a more pungent bass and fuller treble. During the time he was directing affairs at Merrick the business quadrupled and additions to the factory had to be made."

We quote Mr. George Losh also on another bit of interesting history, even though the complete data of facts and figures are not available:

"He was one of the pioneers in the introduction of the organ into the theater. It is believed that the 14th Street Theater had the first organ in New York City. It was through his efforts that the organ

was introduced into the Fox and Loew circuits and the type of organ used in those theaters was largely a development of his ideas."

Seibert Losh was rather under medium height and weight, a keenly-alive man who loved to ride over the roads in his expensive car and who could talk as fast as he could drive. He had no notion that the organ was a hallowed instrument to which you could not apply this or that device; to him the thing had to be a good machine and make music, and if seven-octaves and melody-touches were good for it he'd work them out and make them go. And he did. He might say, "You can't do that," but he would never mean it. He made his contribution to the world of the organ and his passing is a matter of regret to all.

—MENDELSSOHN—

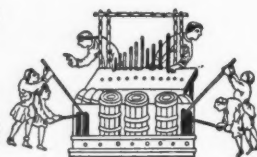
Prof. Albrecht Mendelssohn has been dismissed from the University of Hamburg "because of his Jewish nationality," says the New York Times. He is the grandson of the composer.

—CORRECTION—

The service by Dr. Carl for the Guild, scheduled and announced in our January issue for Jan. 17 has been changed to March 6; fuller announcement will be made in our next issue.

Notes &

Reviews



Editorial Reflections

Strangulation

GALLANT efforts have characterized the President's actions from the day he took office. He was no more afraid of the religionists when he urged immediate repeal than he was of the industrialists in obtaining socialistic laws that ten years ago would have been impossible.

There are many who agree with these vigorous measures and equally many who in sober judgment regret that the more conservative methods that cleared away all former industrial difficulties and had actually started to clear the present one away too were not followed instead. But however we feel about it, we all recognize that we must cooperate heartily and get to the end of the experimental era as soon as possible.

Our government is made by wealthy citizens acting not as individuals but as a group, and it's the inevitable law of the universe that a group is always less honorable than an individual.

It is all well enough to say these are problems for the government and not the individual tax-payer, but it is utterly untrue. No business organization in the world would undertake to cure its ill finances by juggling its currency or by an orgy of non-productive spending. Only a century or so ago it was impossible to publish the truth if the government found the truth inconvenient; already many businesses are under dictatorship; we need merely to let dictatorship grow without protest to discover ourselves once more in jail for speaking the truth, our property confiscated to provide more money for a thoroughly corrupt government.

The government started in 1931

with brilliantly reconstructive measures, and it was continued under the new regime to include repeal and business Codes. Since then it has been a colossal era of spending — spending not what it could earn but what it could extort under the poor excuse of taxation, and what it could not extort it would borrow.

Every corrupt city political machine has padded the payrolls not to better serve the tax-payers but to better stuff the ballot boxes. Every great city is hopelessly in debt. Our national government is hopelessly in debt.

It will all come out right in the long run. America is that kind of a nation. But appropriating added billions for artificial respiration, while it is obviously the easiest way and the theoretical short-cut, is not going to provide the ultimate remedy. We did not know a year ago we were electing a group of college theorists to experiment with our machinery. Nothing in the world is so sweet as an untried theory, when the other fellow has to pay the bill. Nor is anything quite so encouraging as the sure knowledge that conditions are improving. These sweet things of life are making us forget that every penny we squander must be paid back.

If a builder charged too much for his organ we'd buy from the other builder. There is no such safety for a tax-payer. He pays or he goes to jail. If he cannot pay he does not go to jail till his home has been sold, his business sold, his furniture sold to pay the tax-assessors. Then he goes to jail to think it over.

Nothing like criticism and objection to get things right. It is high time for criticism and objection, aimed individually and in volume at every money-spending branch of our government. There is no

money for the workers if the boss takes it all. There is no money for the citizens when the government runs riot.

In New York state the Chamber of Commerce finds the government taking 33 1/3% of the income of every man and corporation in the state. Do you know what it is in your state? It would be splendid to find out. We invited this camel into our tent when he was a little, sensible fellow. We have irresistibly met his every whimper for more of our food. Our guest has become obnoxious. It is time to do something about it. The government is not our master. We are the government's master. It is time to make that truth painfully felt. We set up government to protect us against thievery, violence, murder, kidnapping. Has it done it? Even the home of our national hero was not safe from the racketeers, and the cruelest blow of the past century was struck there. Truly it is time for the individual—no, not to join a movement, but to inaugurate his individual protest and keep at it till the orgy of taxation for more votes is abated and the government spends such money as it rightly takes, to perform the fundamental functions for which it was founded. This is every man's vital concern.



—OPTIONAL PEDAL—

The Austin Organ Co. announced some months ago an improvement in the control of the Pedal Organ by the manual combons. This invention enables the organist to set an independent Pedal combination on every individual manual combon, and then by the aid of a supplementary stop-tongue—for the present located in the upper right corner above the top manual—to have a combon either bring that Pedal combination into play or leave the Pedal Organ undisturbed.

For example: We set individual combinations of Great stops on each of the Great combons, and we

set also individual Pedal Organ combinations on those same pistons—anything we want from the Pedal Organ. Now if we want Great combon No. 1 to bring on its Pedal Organ combination on first touch along with the Great stops, we hold the piston in while we move the control-tablet to the on position. If we want the No. 1 not to interfere with the Pedal Organ we hold the piston in and move the control-tablet to the off position. We can do this with each and every manual combon in the entire organ.

Thus the organist who wants his Pedal Organ changed by the manual combons can have it so, and he who does not want it changed can also have it his way. The device does not destroy the Pedal Organ combination set on the manual combon but merely makes it inoperative. When the control-tablet is moved to the on position, that latent combination comes into play again without the necessity of resetting it.

Many of our best players have their fingers under such perfect control at all times that they prefer the simpler and more efficient double-touch combons which the Austin Organ Co. and many others commonly supply; the optional-pedal combon system has been developed by Austin to meet the demands of those who are afraid of double-touch pistons. It works perfectly and is a complete solution to the problem. Any piston may be set to work as required; what No. 1 is adjusted to do, has no bearing whatever on what we may want No. 2 to do.

This Optional Pedal was described in January 1933 T.A.O. but the careful reader no doubt observed that that description left many details obscured; a visit to the factory and an inspection of the device now removes all ambiguity. Our preference remains with the double-touch combons which modern Austin Organs usually contain; the double-touch combon needs no advance notification of what the organist wants it to do, for the organist can change his mind—or, as is mostly the case, have it changed for him by the exigencies of the moment—and instantaneously get from his double-touch combon what he can get from the optional-pedal combon only by advance notification. However, an organ builder dare never work for efficiency alone, but must be ready to do all sorts of things to please the idiosyncrasies of his purchasers.



Service Selections

—Vernon DE TAR
—Calvary Church, New York
—*December Anthems*
Springs in the desert, Jennings
Seek ye the Lord, Roberts
I have considered, James
The King shall come, Webbe
—Dr. Clarence DICKINSON
—Brick Presbyterian, New York
*Egerton, O Come Emmanuel
O thou that tellest, Handel
Comest Thou Light, Herzogenberg
Reger, Benedictus

*Riemann, How Brightly Beams
How burn the stars, Lockwood
Thou wilt keep him, Merrill
Boellman, Carillon
**DeLamarter, Carillon
Ring out wild bells, Gounod
From glory unto glory, Hoyte
Into Thy hands, Karg-Elert

The first service was given Dec. 17, the third Dec. 31 at 11:00 p.m.

—Dr. Ray HASTINGS
—Temple Baptist, Los Angeles
—*Complete Evening Service*
**Saint-Saens, Deluge Prelude
Massenet, Meditation
Wely, Hymn of Nuns
Salome, Cantilene
s. O Divine Redeemer, Gounod
Dubois, Fanfare
Call to Worship, Hastings
("Everybody's Song Service" in

Religious Services

Devoted to the New Type of Spiritual Services Founded on
Biblical and Other Inspired Writings

"IN PRAISE OF OUR LORD"

Bach, Prelude and Fugue Dm.
Processional. Choral call to worship—
"Blessed Jesu at Thy word," Bach.
Invocation. Lord's Prayer chanted by choir.
"Call to Remembrance," Farrant.

"And we beheld His glory"

Congregational hymn, "O Christ our King."
His Birth: "Lo how a rose," Praetorius.
His Ministry: "Beautiful Savior," Christiansen.
His Triumphal Entry: j. "All glory laud and honor," Williams.
His Suffering: "All in the April morning," Homer Deis.
His Resurrection: "In Joseph's lovely garden," Dickinson.
His Ascension: j. "Lift up your heads," Knowlton.
His Holiness: "Forever worthy is the Lamb," Tchaikowsky.
Hymn; offering.
Off., Handel, Arioso.
"Great is Jehovah," Schubert.

Address; prayer; choral response; benediction; choral amen.
Bach, In Thee is Joy.

By Rev. R. C. Walker and Donald D. Kettring, M.S.M., in Market Square Presbyterian, Harrisburg, Pa.

A MORNING SERVICE

Praise

o. Worship in music: Karg-Elert, Soul of the Lake, Landscape in the Mist, Legend of the Mountain.
Choral invocation; responsive reading, No. 7, Delight in Worship.
m. Gospel-hymn, "Somebody did a golden deed."
Congregational hymn.

Meditation

Scripture reading; silent prayer; thanksgiving and intercession.
"Seek ye the Lord," Roberts.
Sermon; choral response.

Consecration

Offering ("worship in giving for our church and others").
Congregational hymn; "quiet meditation, congregation praying."
Choral benediction.

Organ worship: Karg-Elert, Reed-Grown Waters.

Presented by Rev. H. B. Hudnut and Thornton L. Wilcox in Bellevue Presbyterian, Bellevue, Pa. Judging from appearance we believe this is the usual manner of presenting the morning service.

which the congregation sang two Gospel-hymns and the popular song, "A Perfect Day." Prayer.)

Holy Spirit, Gottschalk
(Announcements; offering)

Wings of a dove, Mendelssohn
(Sermon)

Raymond, Reverie

—Edwin Arthur KRAFT

—Trinity Cathedral, Cleveland

—December Anthems

Sing praise to God, Whitlock

Come now let us reason, Briant

He shall come down, Buck

Benedictus es Domine, Matthews

Services by Parker and Seely

—Ralph E. MARRYOTT

—Presbyterian, Jamesburg, N. J.

**Candlyn, Tonic-Pedal Finale

Rejoice in the Lord, Tours

Twilight shadows, D. D. Wood

Mendelssohn, Son. 1: Adagio

I waited for, Mendelssohn

Shadows of death, Mendelssohn

Lord is my Light, Parker

Muffat, Fugue Ef

—Dr. Carl McKINLEY

—Old South Church, Boston

*Vierne, 2: Cantabile

Look on the fields, MacPherson

I waited for, Mendelssohn

Widor, 4: Finale

**McKinley, Faith of our fathers

Many waters cannot, Ireland

Canticle of the Sun, Beach

McKinley, St. Clement Fantasy

—Harold Vincent MILLIGAN

—*Riverside Church, New York

—December Anthems and Cantatas

Triumph thanksgiving,

Rachmaninoff

O Lord God, Mozart

Lord Most Holy, Franck

To Thee we call, Tchaikowsky

How shall I fitly, Bach

Cherubic Hymn, Gretchaninoff

Through the dark, Daniels

Arise shine, Saint-Saens

Praise ye the Lord, Saint-Saens

Bach's Christmas Oratorio sel.

Saint-Saens' Christmas Oratorio

Darke's The Sower

—Luther Anniversary Service

Walther, Meinen Jesum

Vom Himmel Hoch, Karg-Elert

off. Faulkes, Ein Feste Burg

A Stronghold Sure, Bach

—Hymn-Society Service

Noble, Welsh Hymn Prelude

Swing low, Burleigh

Vom Himmel Hoch, Karg-Elert

A Stronghold Sure, Bach

O for a closer walk, ar. Robertson

The processional was done by Miss Grace Leeds Darnell's junior choirs of St. Mary's Church; Miss Darnell and Dr. T. Tertius Noble furnished descants which the junior choirs sang on two of the hymns.

—Raymond NOLD, Dir.

—George W. WESTERFIELD,
Org.

—St. Mary the Virgin, New York
—December Services

*Reubke, Sonata: Adagio

S. Joseph mass, Von Woss-ja

Pange lingua, Campra-xe

Franck, Piece Heroique

**Rheinberger, Op. 98: Andantino

Mag.-Nunc Dim., Tompkins-hn

Saint-Saens, Elevation

*v. Tchaikowsky, Canzonetta

Ste. Cecile mass, Gounod-hn

Tota pulchra es, Bruckner-ja

v. Bach, Allegro

*Karg-Elert, Wachet Auf

S. Clarae Assisiensis mass, Refice-ja

Ave Maria, Barlow-ec

Bach, Christ unser Herr

**Widor, Gothique: Andante

Magnificat, Willan-co

Tournemire, Adagio

*Samazeuilh, Assex Lent

Misericordias Domini mass, Rhein-
berger-tf

I saw a new heaven, Bainton-hn

Mendelssohn, Son. 6: Variations

**Widor, 7: Lento

Mag.-Nunc Dim., Farrant-co

Bach, Wachet auf



MISS EDITH E. SACKETT

director of the newly-organized Westminster Junior Choir School who began active work in Princeton the second week in November, 1933, the choirs making their first public appearance Dec. 17 in three Princeton churches. On Christmas Eve 65 children divided into four groups went carolling throughout the city, a delightful practise followed for many years by the Flemington Children's Choirs. At present the children are divided into five groups for work in the School under Miss Sackett's direction.

*Karg-Elert, Wie Schon Leucht'
Il Vianco e Dolce mass, Bernardi-ja
Widor, 5: Adagio

**MacMaster, Pastorale

Mag.-Nunc Dim., Whitlock-co

Maleingreau, Redemptionem Misit

**v. Vivaldi, Spiritoso

To us is born, Vulpius-†

Mass in B-flat, Sussmayer-hn

A Child this day, English-co

First Nowell, trad.-h

The noble Stem, Praetorius-†

In bleak midwinter, Darke-as

Come praise the love, Eymieu-g

Love came down, Darke-as

Stille Nacht, Gruber-jk

Sinding, Adagio, Op. 10

†From the Cowley Carol Book
published by Mowbray, London.

*v. Vivaldi, Allegro Risoluto

Kronungs Messe, Mozart-jb

Chant de la Nativite, Roger-Du-
casse-xd

Sgambati, Andante Solenne

*v. Goldmark, Air, Op. 28

Mass in C, Schubert-hn

Et incarnatus est, Dulcken-vs

Rheinberger, Finale, Op. 149

*Franck, Pastorale

In natali Domini, Cowley-†

Mag.-Nunc Dim., Byrd-co

En natus est, Praetorius-hn

A Child is born, Chadwick-h

Child Jesus came, James-b

I saw a fair maiden, Warlock-co

Die Hirten, Cornelius-jb

Die Konige, Cornelius-jb

Across the snow, Bridge-hn

Ending of the year, ar. Boughton-xu

Hodie Nobis, Maleingreau

(Herelle)

Stille Nacht, Gruber-jk

Mulet, Noel Byzantine

—Stanley E. SEXTON

—Skidmore College Chapel

—Service of Music and Poetry

Sowerby, Carillon

"Renaissance," Millay

Franck, Chorale Am

"A Consecration," Masefield

"Man with Hoe," Markham

"Sons of Martha," Kipling

"Prayer," Untermeyer

Russell-j, Up the Saguenay

—Morris W. WATKINS, M.S.M.

—Church of Savior, Brooklyn

—January Services

*Mulet, Nave Byzantine

Spacious firmament, Bach

Sweet was the song, Friedell

Glory to God, Pergolesi

Sanctus, Palestrina

*Mulet, Window (Byzantine)

Beside Thy cradle, Bach

O wisdom, Noble

Turn back O man, Holst

*Mulet, Campanile Byzantine

I know my God, Bach

Lord is my Shepherd, Macfarren

Heavens are declaring, Beethoven

*Mulet, Rose Window

Pillars of earth, Tours

Teach me Thy way, Spohr

I know not where, Williams

—Dr. David McK. WILLIAMS

—St. Bartholomew's, New York

—December Services

*Service in E, Parker

O brother man, Shaw

**Deus misereatur, Beach

Dies Irae, Verdi

Dupre, Antiphons

*Benedicite, Sowerby

Say to them, Jennings

**Cantate Domino, Goss

Insanae et vanae, Haydn

Silence in Heaven, Holst

Hail gladdening Light, Martin

Mendelssohn, Son. 6: Variations

*Benedicite, Gale

Lovely appear, Gounod

**Deus Misereatur, Williams

Messiah selections, Handel

Bach, Passacaglia

*Benedicite, Williams

Benedictus, Beach

Messiah selections, Handel

—CHICAGO A.G.O.

—Emmanuel Church, LaGrange

—Guild Service

Sowerby, Rejoice Ye Pure

Choral Service, Tallis

Jubilate Deo, Elvey

Magnificat Bf, Lutkin

Browne, Contrasts

Russell-j, Up the Saguenay

Souls of righteous, Noble

Cole, Fantaisie Symphonique

Keller, Consummation

God is our Refuge, Foote

The Lord bless you, Lutkin

This service, excluded from the January issue (which was confined to Easter selections) is reproduced now for its use of so many American compositions.

—Marshall E. BRETZ

—Methodist, West Chester, Pa.

—Festival Service

Hallelujah Chorus, Handel

j. Prayer of Norwegian child,

Kountz

When Thou comest, Rossini (with quartet of brass)

Beautiful Savior, Christiansen

d. In a Monastery Garden, Ketelby

v-c-p. Cadman, At Dawning

Nevin, Will o' the Wisp

Holly and Ivy, Boughton

o-p. Liszt, Les Preludes

Seraphic Song, ar. Gaines

"The purpose was to again 'sell music' to a community become weary of the heavy programs so often poorly planned and poorly presented." An adult chorus of 32 and junior choir of 20 combined.

—William H. JONES

—State Theater, Raleigh, N. C.

—8th Annual Christmas Concert

Welcome Yule, Parry-hn

Joyous Christmas song, Gevaert-h

Three Kings, Romeau-o

Christians awake, Biedermann-j

Holly and Ivy, Whitehead-h

Christmas Cradlesong, Schumann-h

Unto us a Boy is born, Whitehead-h

Sleep of Child Jesus, Gevaert-b

Christmas folksong, Bornschein-j

Shepherd's Story, Dickinson-h

Silent Night, Gruber

Bornschein and Romeau were the "high lights"; all numbers were sung unaccompanied, by the united St. Cecilia Club of women and Raleigh Men's Chorus, both under Mr. Jones' direction. This season Mr. Jones has formed the Madrigal Club of these two organizations and is rehearsing them separately to learn the parts, with joint rehearsals twice each month.

—WESTMINSTER CHOIR

—WEAF broadcast

In deepest grief, Bach

Beautiful Savior, Christiansen

For He is risen, Clokey

Steal Away, ar. Hall

Religion is a fortune, Johnson

w. Wind's in the south, Scott

m. Oxen, Steedman

m. Dance of Gnomes, MacDowell

Nellie was a lady, Foster

Sourwood Mountain, Brockway

Montezuma Comes, ar. Loomis



—ADDED DETAILS—

In reference to the service given on January page 33, Twelve Episodes in the Life of Christ, Mrs. Shisler writes:

"The Scripture was read with the organ silent, and no pause between the reading and the organ music following it, with but two exceptions; we made a slight pause between the music and the next reading. After the reading of the Agony in the Garden I waited about ten seconds before playing, as also after the reading of the Death of the Savior. After such Scripture readings as the cry of 'Hosanna,' the mob's cry of 'Crucify Him,' and the angel's word, 'He is risen,' I played the instant the last word was read.

"The postlude was omitted and after the benediction the congregation stood a moment in meditation till the lights were turned on. The console was concealed behind a dark screen."

The feeling of the congregation may be summed up in the words of one of the many clergymen who at-

tended this special service of Scripture reading and organ music: "It was more impressive than a sermon."

—COLLEGE PROGRAMS—

The organ profession is slowly coming into the open with a practical ministry to the spiritual and artistic needs of humanity. Prof. Frank B. Jordan of Illinois Wesleyan University writes of the Christmas Meditation Series:

"We started to give these programs some three years ago, and at first there were not as many in the audience as were performing. I am glad to report, however, that every single Meditation in the last three years has shown an increase in attendance. In fact, this year we were asked by the president to have the third Meditation program at the regular chapel period. This Chapel Meditation was the Christmas observance for the school. A similar series is conducted at the Easter season."

The program as given Dec. 18 and devoted to the Annunciation as its theme, is presented herewith.

Organ: Call to Worship

Sentences from Nativity Story

o. Yon-j, Gesu Bambino

Angels o'er the fields, French

Bethlehem, French

Meditation: Annunciation

o. Harker, Christmas Pastorale

Silent Night, Gruber

Sentences from Nativity Story

Prof. Jordan tells how the Meditation was presented:

"The programs are an all-University affair presented by the A-Cappella Choir directed by Dean Westbrook, Dr. Baab, head of the Department of Religion, and myself. They last exactly twenty-five minutes, and from this we never vary, owing to the College schedule. With reference to the physical arrangement, our auditorium was first of all darkened. We have very fine lighting equipment on the stage which was utilized. We built an altar for the stage, illuminated by candle-light. The stage lights were of a very delicate shading of blue, and we felt that this combination presented the idea of worship immediately upon entrance into the room.

"On either side of the stage was a Christmas tree decorated with blue lights and placed against a background of the blue plush stage-curtain. This left an opening of some twenty feet for the audience to view the altar. The lights in the auditorium were placed on dim, and

(Concluded on page 90)

Code for Organ Builders

The New Laws Now in Effect in America

THE WASHINGTON authorities have accepted and signed an N.I.R.A. Code for organ builders and that Code became effective Jan. 27, 1934, and as binding as law. The National Association of Organ Builders was revived to meet the requirements in proposing a Code for the organ-building industry; the Code was formulated last summer when the builders met in New York City for that purpose. With minor changes it becomes the law of the organ industry. A printed copy will soon be available for every builder; we present here in the clearest manner possible the essential features so that the organ profession—the organ industry's public—may understand exactly what its duty is.

LAW OF THE CODE

This Code is "the standard of fair competition" and is "binding upon every member" of the organ industry irrespective of membership in the N.A.O.B. and irrespective of disagreement with the Code. It's the law for organ builders and everybody manufacturing parts for organs; it specifically includes every person "engaged as an employer," which we believe includes custodians, tuners, and repairmen.

Maximum working-week for factory workers, 40 hours normally, with 48 hours permitted in emergencies not more frequently than for 12 weeks in any one year. Time-and-a-third must be paid for all hours over 40 a week.

Working-week for office employees, 40 hours, but "inventory and statistical employees" may work 48 hours a week for not more than three weeks in any six-month period.

"Watchmen shall be employed in pairs and shall not be permitted to work more than 36 and 48 hours on alternate weeks or an average of 42 hours per week."

The "foregoing stipulations" do not apply to executives, managers, "technicians on research and engineering staffs," who receive \$35.00 or more per week, nor to outside salesmen.

"The foregoing stipulations shall not apply to outside installers and outside service men who shall be permitted to work 48 hours per week at the regular hourly rate of pay and where emergencies require overtime, they shall be compensated at the rate of time-and-one-third for all hours in excess of 48."

If an employee is working for two employers his total working hours are not thereby increased.

Minimum wage for factory workers, 40c an hour.

Apprentices or "learners" may work for a minimum of 32c an hour, but no employer may have more than 5% of his employees thus classified, and their maximum period of work at that rate is six months total irrespective of changes of employer.

"No other employees, except office boys and office girls, shall be paid less than \$14.00 per week." Office boys and office girls must not be paid less than 80% of the \$14.00 weekly minimum, and an employer must not employ more than two such workers in any month, excepting in large offices when their number may reach but must not exceed 5% of the total number of office employees.

Women "performing substantially the same work" as men must receive the same rate of pay.

Physically or mentally handicapped persons "may be employed at light work at not less than 80% of the minimum wage," the employer must obtain proper State authorization for employing such, and their number must not be more than one nor more than 5% of the total employees, whichever is the larger. "Each employer shall file with the Code Authority a list of all such persons employed by him."

No person under 16 years of age may be employed; if the occupation is hazardous or dangerous to health, the age must be 18 or over.

Any member of the organ industry shall be eligible for membership in the National Association of Organ Builders. Any member may decline to join the N.A.O.B. and still "participate in the activities of the Code Authority and the selection of members thereof by assenting to and complying with the requirements of" the Code and paying a reasonable share of the expenses of administration.

The Code Authority will administer the provisions of this Code, adopt rules and regulations, obtain from the organ industry "such information and reports as are required," use "such trade associations and other agencies as it deems proper for carrying out" Code provisions, collect proper proportionate expense money for maintaining the functions of the Code Authority,

help confine the use of the N.R.A. insignia to those actually complying with Code principles, recommend to the Administrator further fair trade-practise provisions, and in general be the Code's governing body for the organ industry.

Advertising in all forms must be truthful and accurate without subterfuge, and so also billing and labelling.

"Inaccurate reference to competitors," "threats of law suits" unless actually brought to law, and "interference with another's contracts,"—all are now not only unethical as they have always been but are actually illegal, by virtue of the force of law which this Code has.

The Code Authority for the organ industry is, in alphabetical order:

Basil G. Austin

C. B. Floyd

Arthur Hudson Marks

Lewis C. Odell

Adolph Wangerin

Mr. Odell's address is 1404 Jessup Ave., New York, N. Y., and to him should be addressed all correspondence concerning the Code.

The Code Authority will ultimately form all the additional rules and regulations deemed for the best good of all concerned in the organ industry, and such supplementary regulations will be as binding upon every member of the industry as are the laws made in Washington.

This Code is not a matter of choice. It is law. Any person or corporation desiring to function as members of the organ industry is thus immediately commanded by law to comply with these regulations, chief of which govern hours and pay. These laws, however, were not made by disinterested persons but by the organ builders themselves assembled in convention last summer in New York City.

The purpose in publishing the details of the organ industry's Code is to secure the vigorous cooperation of the industry's public—the organ profession. It is suggested that each reader file Mr. Odell's name and address and thereafter report to him any and every violation of the laws incorporated into the Code; if Mr. Odell's address is lost enquire of T.A.O. and it will be gladly sent you. Only by our hearty cooperation can the honest builders be protected in this united effort to measure up to the standards they would have adopted years ago had they dared.

There will be those among us who cannot quite see the justice of some of the provisions, to put it generously. Should they be allowed to fol-

low their own conscience (again putting it generously) and fall below the requirements of the Code, it would immediately impose an impossible handicap upon every other member of the industry. The organ profession must rally as never before to the support of the organ industry. The first duty is for the individual to report violations of the Code to Mr. Odell, representative of the Code Authority. The organist can help by giving business only to such organ builders and maintenance men as operate under the Code, which is very obviously every man's duty; he can also help by reporting in full detail to the Code Authority when he has knowledge of:

Employees compelled to work over the maximum hours or under the minimum wage;

Organs delivered when the exact specifications have not been faithfully followed to the last pipe;

Unfair or untruthful statements made by salesmen against a competitor or his product.

These things should not be broadcast to the world but reported privately to Mr. Odell for the Code Authority. If the suspicions prove founded on fact and the Code has been violated the Code Authority will take care of the necessary broadcasting.

A list of builders who are members of the National Association of Organ Builders and thereby are entitled to use the insignia of the Code is promised for publication in an early issue.

Events Forecast

... FEBRUARY ...

Chicago: 6, 8:00 p.m., Guild service, Mt. Olive Lutheran.

Do.: 20, 6:30, Thorne Hall, Northwestern University, Guild program.

Do.: 27, 8:00, Bethel Lutheran, Van Dusen Club meeting; Ralph Peterson, organist.

Cleveland: 4, 14, 21, 28, 8:15, Museum of Art, Bach recitals by Arthur W. Quimby and Melville Smith; programs, November page 555.

Evanston, Ill.: 20, Northwestern University conference on church music; no details available.

Kearny, N. J.: 26, 5:00, High-school, recital by John V. Pearsall; program, January page 39.

New York: 6, 8:15, Old Trinity, program of Episcopal music for the Guild; Dr. Channing Lefebvre, organist.

Do.: 11, 4:30, Ernest Mitchell recital, Grace Church.

Do.: 26, 8:15, Roerich Museum, program of Greek Catholic Church music for the Guild; Christos Vrioides, organist.

Orange, N. J.: 6, 8:00, Firmin Swinnen in recital, dedicating 3-30 Vox Organo, Our Lady of Mt. Carmel Church.

Philadelphia: 15, hour not given, recital by Harry C. Banks, Girard College (presumably 8:15).

Advance Programs

—Edwin Arthur KRAFT

—Lake Erie College

—Feb. 11, 8:15

Wagner, Meistersingers Overture

Reger, Jesus my Trust

Bach, Fugue Gm

Henselt, Ave Maria

Guilmant, March Nuptiale

Korasakov, Romance

Russell-j, Bells of St. Anne

Thiele, Theme and Variations

—Arthur W. QUIMBY

—Cleveland Museum of Art

—Feb. 4, 11, 18, 25, 5:15

Buxtehude, Prelude-Fugue-Chac.

Bach, Pastorale

Vierne, 2: Scherzo

Franck, Chorale Bm

—NORTHWESTERN—

Feb. 20 Charlotte Lockwood will give a recital on the Kimball in Thorne Hall, Northwestern University, under the auspices of the Guild, as the closing event of the day's conference on church music sponsored by the University. The conference meets for morning and afternoon sessions, and Mrs. Lockwood will play that evening. The University is inviting not only organists but ministers, music committees, and church officials. Further details not available.

—FREDERICK MAXSON—

Another distinguished organist goes to his eternal rest. After playing the Jan. 21 morning service in the First Baptist, Philadelphia, where he had been for over 30 years, Mr. Maxson felt "a pain in the heart, went home, and 'angina' ended the career in one hour. One of the organizers of the A.O.P.C. and a prince of a fellow," writes Dr. Ward. Mr. Maxson was born June 13, 1862, in Beverly, N. J., and was a pupil of D. D. Wood and Alex. Guilmant. He is survived by his widow and two sons.

—VOX ORGANO—

Musical Research Laboratories Inc. have contracted for a 4m (with Echo prepared) for the National Shrine of the Immaculate Conception, of Catholic University, Washington, D. C. Hardly a year old, the factory now employs 75 persons and adds to this 4m contract two 3ms just received.

Firmin Swinnen will dedicate the Vox Organos in the First M. E., Collingswood, N. J., and Our Lady of Mt. Carmel Church, Orange, N. J. Both are 3m instruments. Specifications will be published in these pages as soon as the necessary technical details have been received. One is an organ of 30 stops, the other 34. Louis Luberoff, well known throughout the east, is the head of the new organization.

The factory is being enlarged to take care of the work in hand, chief of which is the University 4m contract. The stoplist will be published as soon as missing data are available; it has 59 stops, eleven for later installation, with 38 being made in the factory now and ten registers of the old organ revoiced for the new.

—ST. JOSEPH, MO.—

Westminster Presbyterian has contracted for a 3m Kilgen for the new church; Mr. and Mrs. L. N. Pinkerton are the donors. It will be housed in two chambers on either side of the chancel, speaking through grilles. Twenty stops will be ready for use by Easter, with additions planned for later installation.

—THINK IT OVER—

\$135.00 each for 41 chairs;

125.00 each for 146 chairs;

38.00 each for 886 chairs—

that was the contract made in the name of New York City tax-payers by an official just before Jan. 1, 1934, when the election swept him out of office. The facts and figures are taken from the New York Times of Jan. 10, 1934. The cheapest chair these politicians would sit in (the tax-payer to pay the bill) cost \$38.00, and the best chair cost \$135.00. That is American city, state, and national government in 1934. Do we still wonder what is wrong in America? It touches the welfare of every organ builder, every publisher, every church, and every organist in America.

Three days after the above figures were published the Times carried the news that that same official had applied for a pension of \$240. a month for the rest of his life, to be paid him by the tax-payers.



(Concluded from page 87)

were brightened only at the last number of the program which was the singing of a Christmas carol by the audience and choir. The decorations were arranged by Dr. Baab and myself, who of course do not claim to be professionals in this line. We, however, utilized our experience of the last three years and did receive rather fine compliments.

"The Call to Worship consisted of playing 'Hark the Herald Angels Sing,' on the Echo Chimes. Sentences from the Nativity Story were Scriptural selections lasting about one minute, read by Dr. Baab. At his request I accompanied very softly on the Echo Organ strings, and went immediately into the next number, the organ solo, without any perceptible break. From this solo I modulated into the key that the choir needed for their first number. The choir of forty voices was located in the balcony, while the audience was on the first floor, and there was no confusion from the turning of music, etc.

"The next item Annunciation Meditation was a four-minute talk by Dr. Baab. Following this was another organ solo from which I modulated into the key for the choir. The choir selection was followed by the reading of the Nativity Story from the Scriptures, which lasted about a minute. During this I played very softly on the Echo Organ, 'Hark the Herald Angels Sing,' and immediately upon the close of his reading, the audience and choir united in singing the hymn.

"I should like to mention that there was not an instant where a break was allowed in the service. After very careful rehearsals it was possible to have everything occur at the right instant."



—COMBINED CHOIRS—

In Worcester, Mass., five organists united their choirs in the "first annual Christmas vesper," which was given Dec. 17 at 4:30, and though it was distinctly an organist's affair these musicians set a good example to the clergy by including the ministers' names along with their own on the calendar. Incidentally all five organists are pupils of the Westminster Choir School. In Worcester also on Dec. 24 at 9:15 p.m. was held a community Christmas carol concert in the new Auditorium, four organists participating, with a group of singers from the Worcester Festival Chorus; five carols were sung by the audience.

Phonograph Records

A Column of Review of Fine Organ and Other Recordings

By WILLARD IRVING NEVINS

Bach: Toccata Dm, Dorian mode, played by Marcel Dupre on the Alexandra Palace organ, London. Victor, No. 7421-B.

Franck: Chorale No. 1, played by Guy Weitz, on the organ in St. Thomas' Church, Wandsworth, London. Victor, Nos. 36,041 and 36,042.

Franck: Symphony Dm, played by Leopold Stokowski and the Philadelphia Orchestra. Victor Album, M. 22.

Handel: Concerto Bf, Mvts. 2 and 3, played by Ernest Bullock on the organ in Westminster Abbey, London, with a string ensemble. Victor, No. 4220-A.

NOW IS the right time to take interest in the Dorian Toccata of Bach, Victor record No. 7421-B, which is one of the test pieces of the Guild for Associate certificate. Marcel Dupre was the artist for this recording, so quite naturally we may look to it as a traditional interpretation of the Toccata. There seems to be a great variety of opinion as to which notes of the Toccata should be played detached, and which ones legato; also as to where trills should be played and where omitted. Almost every edition is marked differently. The Widor-Schweitzer edition makes no mention of the detached notes, while the Breitkopf & Hartel edition has the first two of the second group of sixteenth notes marked detached. Mr. Harvey Grace in his remarkably fine book on the Bach organ works has nothing to say regarding the same.

This Dupre recording ought to prove of much help in deciding upon a correct solution of many of the controversial points. It is a pity that it could not have been played on a smaller organ in a smaller auditorium. You hear it as Mr. Dupre played it on the Alexandra Palace organ of London and the acoustics of that building have not been kind to the clarity of the recording. But it may be of interest to note that the Alexandra Palace organ was built in 1875 by Willis and was for years considered the finest instrument to be built by that house. It is a four manual of 91 speaking stops. [Interested readers will find two photographs and some comments by Senator Richards on the rebuilt Alex-

andra Palace organ, in T.A.O. for September 1931].

Another desirable record is Victor No. 4220-A. Thereon you hear recorded the playing of the second and third movements of the Handel Concerto in B-flat, by Dr. Ernest Bullock on the Westminster Abbey organ in London. He is assisted by a string orchestra and there are many delightful antiphonal and ensemble effects. Particularly charming is the slow movement. The Westminster organ was built in 1895 by Hill and is a five manual of 82 stops. [Interested readers will find the specifications, an article by Mr. Adcock, and photos of the building, case, and console in T.A.O. for June 1922.]

To those who find it difficult to hear a public performance of the Franck Chorale No. 1, Victor records Nos. 36,041 and 36,042 will fill a great need. Mr. Guy Weitz has done a splendid job in the playing of that mighty Chorale and the organ, that of St. Thomas' Church, Wandsworth, London, has recorded unusually well. Here are some of the loftiest inspirations of that great French master, made instantly available in their proper media for those who would study the composition from the viewpoint of the organist or from that of the composer.

About a year ago the H. W. Gray Co. published a transcription for organ of the complete Franck Symphony in D-minor. It was a fine undertaking and one well worth intensive study. In the Victor Masterpiece series, Album M. 22, you hear a recording of the Symphony in its original form by the Philadelphia Orchestra under Dr. Leopold Stokowski. Whether or not you are interested in the organ transcription, you will enjoy this masterly recording by both the artists and the Victor Company.

—NEW YORK TREND—

On the 1933 Christmas programs of 83 New York City churches Bach's name appeared 48 times and Pietro Yon's 31 times. Among the arrangers of Christmas carols Dr. Clarence Dickinson's name "led all the rest." Dethier's Christmas (J. Fischer & Bro.) appeared on six programs, Bach's In Dulci Jubilo on six, and his In Thee is Gladness on three.

—FIRST IN 1934?—

What was the first organ concert given in 1934? We nominate Miss Anna Blanche Foster for her organ-harp-soprano program given New Year's Day at 4:00 p.m. in Redlands, Calif.

American Composers

Symposium on American Works
Used by American Recitalists

List No. 12

Compiled by Harold Schwab

Baldwin, Sonata Cm
Barnes, Chanson, Canzona, Esquisse
Suite in D
Suite No. 3
'Symphony'
Bingham, Roulade
Brewer, Autumn Sketch
Burdett, Prelude Heroique
Candlyn, Scherzo Caprice
Sonata Dramatica
Chadwick, Fantasia Ef
Theme-Var.-Fugue
Clokey, Fireside Fancies
Cole, Rhapsody
Douglas, Prelude and Allegro
Finale (org. and orch.)
Dunham-a, Fantasia and Fugue Dm
In Memoriam
Intermezzo
Meditation
Sonata 1

Sonata 4
Vision
Eddy, Festival Prelude and Fugue
Prelude and Fugue Am
Federlein-j, Toccata Dm
Foote-a, Cantilena G
Christmas
Loud, Thistledown
McKinley-j, Lament
Miller-j, Nocturne
Nevin-j, Sketches of the City
Parker, Concert Piece Ef
Sonata, Op. 65
Rogers, Suite Gm
Sonata Em
Schminke-j, Marche Russe
Sowerby, Carillon
Comes Autumn Time
Rejoice ye Pure in Heart
Stoughton, Enchanted Forest
Garden of Iram
Rose Garden of Samarkand
Sea Sketches
Within a Chinese Garden
Thayer, Sonata 5
Vibbard-j, Whims
Weaver-j, Squirrel



Recital Programs

—Robert Leech BEDELL
—Art Museum, Brooklyn, N. Y.
Bach, Prelude Am
Lord Hear the Voice
Martini, Gavotte
Huerter, Melodie Df
Gounod, Faust: Kermesse
Puccini, Rudolph's Narrative
Wagner, Spinning Song
Rubinstein, Kamennoi-Ostrow
Handel, Hallelujah Chorus
Bach-Gounod, Ave Maria
Wagner, Prize Song
March of Mastersingers

"This program is the first of a series which began Dec. 31 and will end April 29, with a recital every Sunday at 4. The programs are planned with the idea of bringing the community to appreciate the organ in their own way, rather than turning them away, bored and disappointed in a program they could not comprehend," writes Mr. Bedell.

*Bach, Prelude and Fugue Em
Franck, Allegretto
Suppe, Beautiful Galatea
Godowsky, In Old Vienna
Sibelius, Valse Triste
Liszt, Liebestraum
Chopin, Mazurka Fsm
Handel, Largo
Mascagni, Cavalleria Rusticana
Elgar, Pomp and Circumstance
—Ernest Walker BRAY
—Heidelberg Conservatory
Buxtehude, Fugue C
Bach, Vater unser in Himmelreich
Herzlich thut mich
Liszt, Bach Prelude and Fugue
Loret, Cantabile
Franck, Pastorale
Vierne, Westminster Carillon
—*Palmer CHRISTIAN
—University of Michigan
Dubois, Fantasia Triomphale
Schumann, Sketch Df
Franck, Cantabile; Fantasia
Guilmant, Fugue D
Novak, In the Church
Karg-Elert, Impressions, Op. 98-9
Diggle, Passacaglia and Fugue
*Hanff, Ein Feste Burg
Quantz, Son. 333: Arioso; Presto
Bach, Fugue Gm
Maleingreau, Suite Op. 14
Jongen, Pensee d'Automne
Bossi, Hora Mystica
Mood Fantasy; Triumph Song
*Bach, Prelude D
Air D
Nun Danket alle Gott

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.

—t.a.o.—

Subscription Credits

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ing with his remittance the name and address of his teacher.

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If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.

—t.a.o.—

All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 Richmond Station, N. Y.

Bruch, Kol Nidrei
DeLamar, Chinese Garden
Barnes' "symphony" Op. 18
—Joseph S. DALTRY
—Wesleyan University
Mendelssohn, Prelude and Fugue C
Parry, Melcombe; Old 104th
Bach's Sonata 5
Higgs, Prelude Bfm
Baird, Scherzo Afm
C. P. E. Bach, Menuette A
Bach, Prelude and Fugue Gm
Karg-Elert, Freu dich sehr
Nun danket alle Gott
—Edward EIGENSCHENK
—University of Chicago
Handel, Rinaldo Air
Liszt, Angelus
Nevin's Sonata Tripartite
*Chauvet, Andante
Bonnet, Intermezzo
Saint-Saens, Fantasia Df
Boellmann, Minuet
Yon-j, Hymn of Glory
*Parker, Concert Piece
Moline, Seraphic Chant
Vierne, Scherzo
Widor, Marche du Veilleur
Bonnet, Pastorale
Karg-Elert, Nun danket alle Gott
*Clokey, Canyon Walls
Rogers, Intermezzo
Sowerby, Carillon
Ceiga, Fantasia Petite
DeLamar, Intermezzo
Shelley, Fanfare
—Bonnet Program
Matin Provencal
Lied des Chrysantemes
Poeme Tcheque
Ariel
Romance sans Paroles
Chant du Printemps
—Vierne Program
Carillon de Westminster
Andantino
Divertissement
Impromptu
Berceuse
Finale (No. 1)
—Bach Programs
Prelude and Fugue Em
Jesu joy of man's
Son. 4: Andante
My inmost heart
Prelude and Fugue Bm
*Fugue a la Gigue
Prelude Am
Fugue Bm
Prelude G
Fugue Gm
—Guilmant Program
Dreams
Sonata 4
—Borowski Program
Priere
Meditation
Sonata Am

—McConnell ERWIN
—Auditorium, Chattanooga
Mendelssohn, Ruy Blas Overture
Schubert, Ave Maria
Rachmaninoff, Melody E
Wagner, Evening Star Song
Saint-Saens, Swan
Schumann, Traumerei
Mascagni, Intermezzo
Franck, Chorale E
Barnby, Now the day is over
Verdi, Aida Triumphal March
*Schubert, Rosamunde Overture
Oakley, Adeste Fidelis
Gruber, Silent Night
Brower, Cantique de Noel
Liszt, Sposalizio
Franck, Cantabile
Dupre, Cortege et Litanie
Tchaikowsky, Nutcracker Suite:
Miniature Overture; March;
Candy Fairies; Arab Dance;
Reed Flutes; Trepak.
Bach, The old year is ended
Handel, Hallelujah Chorus
—Fred FAASSEN
—WCBD broadcasts, Zion, Ill.
Jenkins-j, Dawn
Baldwin, Burlesca e Melodia
Handel, I know that my Redeemer
Dubois, In Paradisum
*Bach, Fugue Ef
McAmis, Dreams
Warner, Sea Sketch
Thomas, Offertoire
*Rogers, Prelude D
Faulkes, Communion
Beethoven, Sym. 5: Andante
Goodwin, In the Garden
—*Dudley Warner FITCH
—St. Paul's Cathedral, Los Angeles
McKinley-h, Italian Hymn
-h, Dominus Regit Me
Clokey, Cathedral Prelude
Biggs-g, Sunset Meditation
MacDowell-a, Sea Song; Nautilus;
A.D. 1620.
Diggle-uw, Passacaglia
Groton-o, Prelude F
Fitch, Variations
Poister-b, Christmas Cradlesong
Rogers-g, Son. 2: Toccata
—George O. LILLICH
—Oberlin Conservatory
Handel, Con. 4: Allegro
Mozart, Andante Fm
Krebs, Trio F
Byrd, Woods so Wild
Bach, Passacaglia
McKinley-j, Silhouette
Dupre, Noel Variations
Jepson, Toccata G
—Ernest MITCHELL
—Grace Church, New York
Tournemire, Mystic Organ 48
Guilmant, Funeral March Seraphic
Bach, Credo
Bonnet, Song of Chrysanthemums
Morning in Provence

Evening Poem
Vierne, 1: Finale
*Bach, Sleepers Wake
Karg-Elert, Lift up your heads
Tournemire, Mystic Organ 1:
Offertory; Communion.
Franck, Chorale Bm
Bonnet, Chant sans Paroles
Dupre, Ave Maris Stella
Poister, Christmas Cradlesong
Vierne, Westminster Carillon
—*Alexander SCHREINER
—University of California
Pachelbel, Good news from Heaven
Beethoven, Sym. 5: Andante
Henselt, Ave Maria
Yon-j, Gesu Bambino
Boellmann's Gothic Suite
*Brahms, Adorn thyself
Bach, Toccata-Adagio-Fugue C
C.-Taylor, Lover and Flute
Beethoven, Largo
Clokey, Kettle Boils
Franck, Finale Bf
Wagner, Lohengrin Prelude
—English Program
Purcell, Trumpet Voluntary
d'Evry, Meditation and Toccata
Byrde, Earle of Salisbury
Sellers Round
Gibbons, Galiardo
Bull, King's Hunting Jigg
Byrde, O Mistris Myne
Berners, Little Funeral Marches:
For a Statesman;
For a Canari;
For a Rich Aunt.
Elgar, Pomp and Circumstance
—Henry F. SEIBERT
—First M. E., Lancaster, Pa.
Piutti, Fest Hymnus
Sowerby, Carillon
Sturges, Caprice
Bach, Now rejoice
When in greatest need
Liszt, Bach Prelude and Fugue
Whitney, Onward Christian Soldiers
Reger, Benedictus
Mansfield, Concert Scherzo F
Sykes, Novelette
Schubert, Ave Maria
Yon, Concert Study
—Julian R. WILLIAMS
—Carnegie Hall, Pittsburgh
Bach, Prelude and Fugue Am
Edmundson, Setting Sun
Schumann, Sketch Df
Handel's Concerto 5
Guilmant, Funeral March Seraphic
Palmgren, May Night
Weaver, Squirrel
Miller, Were You There
Vierne, 2: Allegro
—TAKE YOUR CHOICE—
"His feeling is that if anyone is interested in our work we'll hear from them, but my feeling is that if we are interested in our work they'll hear from us."

—EVERETT E. TRUETTE—
Another grand figure of the organ world went to the great beyond on Dec. 16, when Everett E. Truette died at his home in Brookline, Mass. Mr. Truette went to his studio in Boston as usual that Saturday morning and though he became ill of heart trouble during the morning he continued his regular routine, gave his last lesson from 1:00 to 2:00, arriving home at 2:30. Severe pain was relieved by medical treatment, but at 8:15 the end came quietly.

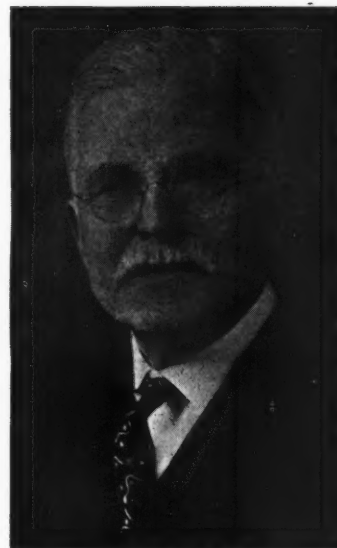
Mr. Truette was born March 14, 1861, in Rockland, Mass., graduated from Phillips Academy in 1878, New England Conservatory in 1881, and Boston University in 1883 with the Mus.Bac. degree. He studied organ

with Henry M. Dunham five years, and with George E. Whiting, S. B. Whitney, August Haupt, Alex. Guilmant, and W. T. Best for brief periods. From 1886 to 1896 he held three positions jointly: Central Congregational, Temple Adath Israel, and Boston Spiritual Temple; since 1897 he was organist of Eliot Congregational, Newton, Mass. He also played for some half-dozen Masonic lodges.

Mr. Truette was probably the first in America to publish a magazine exclusively for organists. It appeared in 1892 and ran for two years, when lack of support from the organists themselves induced him to spend his energies in more profitable activities. His publication included an eightpage insert of organ music and averaged twenty-four pages a month. Had the publication lived, much invaluable history would have been authoritatively preserved.

When the old Boston Music Hall organ was taken to Methuen and housed in its present glory by E. F. Searles in Serlo Organ Hall it was Mr. Truette who wrote the historical and descriptive matter for the dedicatory booklet and it was he who gave the dedicatory recital, on Dec. 9, 1909. Mr. Truette was fairly active as a recitalist, playing a total of about 500 recitals.

On April 24, 1918, "in honor of



MR. TRUETTE

and as a testimonial to Mr. Truette," the newly-organized Truette Organists' Club met in the home of the late Charles D. Irwin who was its first president, though the Club was instigated by Charles G. Greeley. It was composed of his pupils, of whom there are about 570—which is eloquent testimony, for Mr. Truette was always a private teacher, never associated with any conservatory.

Still a third unique aspect of his life was his ownership of two 3m organs, one in his home, the other in his Boston studio. The residence organ had 28 stops and the studio organ 23; there were two borrows in the residence organ and four in the studio. Readers will find the photos and stoplists of both in T.A. O. for June 1925; his instrument in Eliot Congregational was a 4-85 Casavant, dedicated in 1921, and in

Joseph W. Clokey

COMPOSER—ORGANIST



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T.A.O. for January 1922 will be found the stoplist, console photo, and biographical notice and photograph of Mr. Truette. For ten years he edited the organ department of the Etude.

Another activity was composition. In addition to his book on Organ Registration there are nine anthems (Ditson and Schmidt) and the following organ pieces listed in the order of their publication:

Five Easy Preludes, Ditson
Communion F, Presser
Offertoire F, Presser
Suite Gm, Schmidt
Five Church Pieces, Op. 31, Schmidt
Three Arabesques, Op. 33, Schmidt
Bach Pedal Etudes, Schmidt—34 pedal studies founded on motives from the pedal passages of Bach's works.

Thus must half-a-century of strenuous activity be so briefly summarized; yet a man like Mr. Truette leaves behind him, in his compositions and in the hearts of his pupils, a heritage that goes on and on. He is survived by his widow and a daughter.

—CHURCH-MUSIC COURSE—

Pomona College, Claremont, Calif., where Ralph H. Lyman heads the department of music and the famous composer Joseph W. Clokey is organist, announces a summer school of church music from June 25 to Aug. 3; details are promised for March announcement.

—NEW ORLEANS, LA.—

The Bach Society, Ferdinand Dunkley conducting, gave Handel's "Messiah" Dec. 19. Mr. Dunkley's Christmas offering at St. Charles Avenue Presbyterian was Julius Harrison's "Christmas Cantata." The Bach Society numbers 39 voices (15-14-6-5) and Mr. Dunkley followed his usual practise and con-

ducted the performance from the console.

—AUSTIN NOTES—

Greenwich, Conn.: First Scientist has contracted for a 2m for the new building, to be installed in two chambers, both expressive.

Grimsville, Pa.: New Bethel Zions Church has ordered a 2m, displacing the present instrument, to be installed behind a case of pipe-work in the front of the auditorium.

Salt Lake City: First Scientist has contracted for a 2m.

Bridgehampton, N. Y.: Presbyterian Church, as announced last month, will have a 2m Austin; it is to be installed in two chambers and will be completely expressive.

New Cumberland, Pa.: Baughman Memorial M. E. dedicated its new chancel and 3-43 Austin in a series of December festivals, including a guest recital by Albert E. Whitman who played a Choralprelude by Dr. Wm. A. Wolf, the popular president of the Penna. N.A.O. Miss Lillian Grove deForest is organist of the church. The organ, a memorial to Russell Reiff Kohr, is the gift of his father and mother; Mr. Kohr was an officer of the church and teacher of the Fidelity Bible Class, who died at the untimely age of 35. Among the appropriate dedication selections were:

Kinder, Duke Street Fantasia
King all glorious, Barnby
Thou has made all things, Gabriel

Edmunson, Pax Vobiscum
Thanksgiving-Day Ode, Woodman
Bach, In Dulci Jubilo
Hallelujah Chorus, Handel
Come let us rejoice, Warhurst
Glory to God, Matthews

—CANDLE-LIGHT IDEA—

Miss Zillah L. Holmes, Plymouth, Congregational Sherrill, N. Y., gave a candle-light carol service at 5:00 p.m. the day before Christmas, the choir carrying lighted candles around the church during the processional, and no other lighting excepting candles in each window. The music program was varied by having a duet sung from the rear of the church, a men's chorus sing a carol from a room to the right of the choirloft, the senior choir sing from behind the

Ernest White

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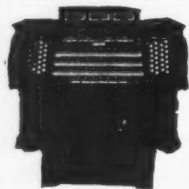
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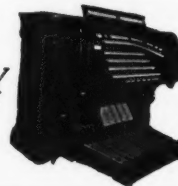
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choirloft, and the finale "Silent Night" sung by the girls' choir from the balcony.

Critique

... MR. BIGGS ...

The recital by Mr. E. Power Biggs in the Church of St. Mary the Virgin, New York, Jan. 10th, affords first opportunity for a brief review of this artist's work. The program: Bach, Fantasia and Fugue Gm
Bach, Son. 3: Andante; Adagio.
Bach, Toccata F

Bach, Hark a voice saith

Lord hear the voice

In Thee is gladness

Bach, Passacaglia

The outstanding assets evidenced by Mr. Biggs in this program were that he started exactly on time, kept the program well within an hour's limits, and played with dash, brilliance, and enthusiasm, adding to these commendable qualities the good judgment to use the highly colorful registration so essential in the Bach Sonatas. It was however a program of highlights rather than one of color. That is, the Fantasia, Toccata, and the third choralprelude were all fortissimo; the two Sonata movements and the first choralprelude were all colorful, in sharp contrast. The Passacaglia began, as

it invariably should, with pianissimo theme-announcement, and then followed with the usual build-up. Mr. Biggs used a slow tempo for the Passacaglia, and also in the G-minor, but in the other numbers his aim was brilliance and vitality.

Mr. Biggs, who has been highly praised by many competent judges, based his claims in this recital chiefly on the brilliance and enthusiasm of his style, and for that purpose the Toccata in F served him best. His treatment of the two Sonata movements showed the colorful registration those bits of music must have if they are to be anything better than flute-like toys, and that same color was later used in Hark a Voice Saith.

As to style in the G-minor, Mr. Biggs sides with those who consider that registration in Bach's major works is not to be a factor, that they depend for their value on a straight-away playing of the themes as such; and while the Fantasia has no themes—it's merely a show-piece, or a musical message, depending upon which style the player adopts—the Fugue's themes were clearly outlined for the most part, on a moderate tempo, and Mr. Biggs' success in portraying these elements gave favorable introduction to the program of the evening and lent hearty accord to the viewpoint held by so many that Mr. Biggs ranks with the best of the coming generation.

New Yorkers are to have the privilege of two more programs and because of their content the subsequent recitals will unquestionably offer even more favorable opportunity for analytical comment.—T.S.B.

—NEW CLUB—

Mrs. Cora Conn Moorhead of Southwestern College, Winfield, Kan., has organized her classes into a club; members obligate themselves to "join either the A.G.O. or the N. A.O., as they prefer, and to subscribe to some organ magazine."

—CHURCH VALUES—

In an effort to help the average suffering tax-payer, now burdened by an intolerable era of extravagance and graft, a committee of clergymen and others has asked the New York legislature to look into the tax-

exemption of church property in New York City, citing the following as the value of land and buildings owned by the churches named; we make it more interesting by giving the names of the organists:

\$25,000,000. Trinity
Dr. Channing Lefebvre
6,600,000. St. Paul's Chapel
Herbert Ralph Ward
5,400,000. St. Bartholomew's
Dr. David McK. Williams
5,000,000. St. Thomas'
Dr. T. Tertius Noble
4,000,000. St. Nicholas Col.
Arthur Depew
3,850,000. Fifth Ave. Presb.
Harry Gilbert
3,600,000. Brick Presb.
Dr. Clarence Dickinson
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It takes the Episcopalians to make money, doesn't it? These figures do not represent the value of the church edifices; the best of them would be St. Bartholomew's, with St. Thomas' second; the Brick and First Presbyterians and Old Trinity would compare about equally and come next, with St. Paul's and St. Nicholas' last. The only three to occupy a full-front city block are St. Paul's, First Presbyterian, and St.

Bartholomew's. Trinity's figure undoubtedly includes the many tenement districts that famous old church is popularly supposed to own, much to the damnation of its own soul if we are to believe the Methodists.

The Ideal Prelude

A Symposium of Suggestions for Preludes of a Set Style

We said in introducing this symposium:

"The title of this column does not imply that the contributors themselves agree with the title, but only that they have . . . furnished a list of preludes" that begin quietly and end quietly, working to a climax in the middle.

We are all creatures of habit, influenced to certain decisions which we hold whether others approve or not. When the original request came for such a list it met a sympathetic attitude, and we set to work. I do not recall definitely, but I believe that in my two or three thousand church services I did not crash down on a fortissimo organ as the beginning of my prelude more than once.

Even in a festival Easter service, when I sit with the rest of the assembling congregation in quiet meditation, in the lovely and peaceful atmosphere of a church auditorium, my whole service is ruined (and I confess I have hate in my heart) when the organist suddenly thunders forth on a full-organ crash.

What I go to church for is meditation amid religious surroundings. I don't mind if a recitalist opens his recital with a fff chord, but when the same thing happens to open a church service, I for one am completely disturbed. It is so unseemly, so aggressive, so pompous a thing to do. Even a joyous festival prelude for an Easter service, such as playing Handel's Hallelujah Chorus—which I sometimes did—should be prefaced by an improvisation, beginning pianissimo.

The whole trouble is that the congregation is partly there when we begin, and most of them are lost in meditation. How best can we lead that meditation into the mood of the service? I believe by beginning meditatively with it, and leading forward from that point.

Yes, I've been to church dozens of times and heard others crash in with

a fortissimo opening, and it never once failed to send shivers down my spine.

If your minister is a true orator, or if you listen anywhere to a true orator, does he begin his first words as a fortissimo shout? I never heard one that did. I don't want to.

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loudly enough so we can hear.

But the organist all unseen enters the choirloft to serve a congregation that has forgotten all about his being there, cannot see him enter, does not know when to expect him to begin, and probably isn't thinking about him anyway. All the more psychological need of his unobtrusive pianissimo entrance.

So we retain the title and its definition, though manifestly agreeing with everybody that sometimes the prelude should close with a shout of triumph.—T.S.B.

List No. 3

*Compiled by Edmund Sereno Ender
Old St. Paul's, Baltimore*

Jenkins-j, Dawn
McAmis-h, Dreams
R. K. Miller-g, Nocturne
Stebbins-g, Cantilena
Widor, 6: Adagio

A Comment

*By H. William Hawke
St. Mark's, Philadelphia*

"As the character of our services changes in accordance with the Intention of the Sunday I do not always seek a piece of this description to begin the service. Mostly I improvise, as I find I can best introduce the service by this means. Our morning service begins with a hymn; sometimes it is a prayerful one, sometimes it is a call to praise, or a hymn of adoration, so the prelude changes to suit. The afternoon service begins quietly, with the Proper Sentence, then the Lord's Prayer (said), and the first words sung are 'O Lord, open Thou our lips and our mouths shall show forth Thy praise.' This necessitates a quiet introduction."

—FOLLOWING ON—

Frank H. Mather Jr., aged 11, has made his first public appearance as church organist, playing the prelude for his father in St. Paul's, Paterson, N. J., to the delight of everybody. He's a chorister in the choir school of St. Thomas' Church, New York, and an organ pupil of his father.

—DR. CLEMENS—

With deep regret we announce the death of Dr. Charles E. Clemens, at his home in Cleveland, Dec. 27. A review of his career is being prepared for our next issue.

—COVER PLATE—

A \$25,000,000. church is the subject of our Cover Plate this month—Old Trinity, New York City. Page 95 gives estimated values of the City's wealthiest churches. The reader will recognize that all this money is not represented by this one plot and this one building but rather by innumerable real estate holdings throughout the City.

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